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THE ETUDE

music magazine

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The Etude
Piano Solo Composition
Prize Contest

In the last issue of The Etude the winners of the Prizes for the Class One, or Concert Type, Piano Solo Composition were announced. It also was stated that the winner composers of the Class Two, or Entertaining Type of Piano Solo Composition would be named in the following issue.

We have waited until the very last minute before the closing date of the forms for this issue, hoping that the judges would have the winning compositions chosen; but as yet the judging has not been completed. In fairness to all contestants the judging can not be rushed, but we feel sure that when our readers are noting this announcement that checks will be in the hauds of the winners and all non-winning manuscripts will have been returned. The winners, of course, will be named in the next issue of The Etude to inform our readers and to give the winners the national recognition possible through these columns.

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DÉSIRÉ DE FAUW, eminent Belgian conductor and founder of the Concerts DeFauw of Brussels, made his American début on December 9th, when phony Orchestra in a Chasseur Maudit by

César Franck; Ma Mère l'Oye by Ravel; Nocturnes, Nuages and Fêtes by Debussy; and L'Apprenti-Sorcier by Dukas; in which he "revealed all the wit, beauty, sensitivity and even greatness" that have been associated with these works.

shipped in any other one month of the first act of these operas! last ten vears,

TSCHAIKOWSKYS "CONCERTO IN D MAJOR" for violin and orchestra has been played by Kreisler with the New York Philharmonic-Symphony Orchestra, in his own revision. In this he has somewhat condensed the first movement and has eliminated certain repetitions. Some few phrases have been changed to favor development of significant motives and this especially in the cadenza.

THE AMERICAN MATTHAY ASSOCIA-TION, with Arthur Hice of Philadelphia as president, held its fifteenth annual meeting at the Holiday season, in New

NAGY BELA, widely known Hungarian composer, has lost his left arm by a bomb splinter during a Russian air raid on Helsingfors. "They got my arm but I still have my head," he is reported to have said, "I now will compose a symphony in praise of the Finnish people"

THE FIFTIETH AN-NIVERSARY of the première of "Cavalleria Rusticana" is to be celebrated this spring at La Scala, with a gala performance for which a specially chosen cast will be assembled. Mascagni will conduct. The

original performance of this short work. which has had so great an influence on the nature and trend of modern opera, was presented on May 17, 1890, in the Teatro Costanzi of Rome

of the Legion of Honor.

HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD

PADEREWSKI has accepted an invita- JOHN BARBIROLLI, leading the New Dinner at the Hotel Pioneer of Boston. he led the NBC Sym- on behalf of the Polish Government at tra in a concert at the Auditorium on

been subjected to the "Stokowski treat- and Weinberger's "Variations and Fugue, Samuel J. Tilden colment," so that, during the recent season 'Under the Spreading Chestnut Tree'", lection, after which it at the Shrine Auditorium, unless ticket had its first hearing in the "Metropolis was for many years holders were in their seats before the of The Lakes." rising of the curtain they stood in the lobby till the end of the first act, Im- TEN MAJOR ORATORIOS at seventeen 14 393 PIANOS were shipped in last agine "cooling" outside for an hour, with evening services of the First Baptist the collection of celeb-November, according to reports of the only faint strains of "Tristan and Isolde" Church of Philadelphia is the ambitious rities who hang in the buffet lounge of National Plano Manufacturers Associa- or "Die Walklire" seeping through the program of Walter Baker, organist and the Metropolitan Opera House. It was tion-more planos than have been cracks of doors during the hour-long choirmaster of the church. Works to be presented by Mrs. Joseph B. Long, vice-

tion from Premier Sikorski of Poland, York Philharmonic-Symphony Orches-Angers, France, to become an active November 26th, made his bow to Chi- TRAIT, painted not program including Le member of the Polish National Council. cago and seems to have won its heart. long after 1840 by The "Symphony No. 7, in A" of Jean Baptiste August OPERA GOERS OF LOS ANGELES have Beethoven "rose to towering heights"; Leloir, and once in the

Competitions -

GRAND OPERA PRIZE: A Public Performance of an Opera in English by an American Composer (native or naturalized) is offered by the Philadelphia Opera Company. Contest closes August 15, 1940; and the successful work will be performed in the 1940-41 season. Judges: Leopold Stokowski, Eugene Ormandy and Sylvan Levin. Full information from Philadelphia Opera Company, 707 Bankers Securities Building, Philadelphia,

PRIZE (AMOUNT NOT YET AN-NOUNCED) offered for a composition for mixed chorus and orchestra, of twenty-five to forty-five minutes duration. Competition closes June 30, 1940. Particulars from Oxford University Press, Amen House, Warwick Square, E. C. 4, London, Eng-

ANNUAL COMPETITION for orchestral works to be published by the Juilliard Foundation is announced for 1940 in which the Foundation pays the expenses of publication hut all fees, royalties and copyright privileges accrue to the com-Wagner, dean of Juilliard Graduate School, 120 Claremont Avenue, New York City.

A PRIZE OF ONE THOUSAND DOLLARS, with a possible Six Hundred Dollars additional, is offered for a "Concerto for Violin with Orchestra" by a native American composer. The prize is furnished by an internationally known violinist, with the option of giving première performance of winning work, ticulars from Violin Concerto Commit-tee, % Carl Fischer, Inc., 56 Cooper

Announcement of Winners in The Etude Composition Prize Contest, on Page 146.

by-the-River, at Gates Mills.

tor, has celebrated its tenth anniversary valued contributor to THE ETUDE, with a gala concert and ball.

DOWELL CLUB contest are announced as fifth year of existence. Jane Rogers, contralto, of Belleville, Illinois; Vera Appleton, pianist, of Tulsa, HOMER KELLER, twenty-four year old furnish program notes for the New York Duffey, planist, both of New York City, phony No. 1, in A minor."

THE NORTHERN OHIO CHAPTER of DR. ROLAND DIGGLE recently comthe American Guild of Organists held pleted twenty-five years of service as its opening meeting of the season at the organist and choirmaster of St. John's tiny historic church of St. Christopher's- Episcopal Church of Los Angeles, California, which was the occasion of special recognition and presents from the rector, THE CHICAGO MANDOLIN ORCHES- wardens and vestrymen of the parish, TRA, with Willis Maienschein as direc- Dr. Diggle has been a frequent and

THE HELSINKI CITY ORCHESTRA into the United States in 1939. WINNERS IN THE ANNUAL MAC- (Finland) has celebrated its twenty-

GUIOMAR NOVAES, brilliant Brazilian O'clahoma; Carlos Mosley, pianist, of composer of Kansas, has been awarded Philharmonic - Symphony Orchestra, a planist, has received from the French Spartanburg, South Carolina; and Eu- the Five Hundred Dollar Prize of the service so long and brilliantly done by Government the decoration of Chevaller genie Limberg, violinist, and Virginia Henry Hadley Foundation, for his "Sym- the late Lawrence Gilman

EDITH NOVES GREENE, notable as composer, planist and teacher, is celebrating her fiftieth year in the profession; in honor of which her musical associates lately gave a Golden Jubilee

owned by the late Emma Juch, has been acquired and added to



given include the "Requiem" of Brahms. chairman of the Metropolitan Opera Guild, and accepted by General Manager Edward Johnson,

> JEAN SIBELIUS is reported to be safe in his home at Tusula, a suburb of Helsinki, Finland; which relieves anxiety as to his having been injured in an air

THE EIGHTY-FIFTH BIRTHDAY of Heinrich Zöllner eminent German composer was recently celebrated at Leinzig by a program including his "'Langemarck' Symphony", the Prelude in Heaven from his opera "Faust", and the second part of his cantata "Hünnenschlacht."



FLORO UGARTE, musical manager of the celebrated Colon Theater of Buenos Aires, is reported to have been in New York seeking American singers and instrumentalists for the season which begins on May 25, in that

southern capital. Un-

European musicians is given as the cause, Frederick Jagel and Emanuel List of the Metropolitan already have made notable successes at this opera house of FORTY THOUSAND PIANO ACCOR-

certainty of fulfillment of contracts by

DIONS are said to have been imported PITTS SANBORN, of the New York

World-Telegram, has been appointed to

(Continued on Page 207)

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FLYING COLORS The Color Guard and the Band of the West Philadelphia High School which is one of the strong compared and the adda of the West Finuscipline Intra School which it lose of the strong competitors in the Chirural Olympics at the University of Pennsylvania. The pictures are furnished through the courtesy of Dr. George L Lindsoy. Superintendent of Music of the Philodelphia Board of Education.

The Cultural Olympics

Blanche Lemmon

yell and wave hats or banners, or anything else within reach, and to hear the teams' bands play, you are bound to enjoy yourself to the utmost. Any musical schoolboy can tell you that such a day ranks pretty near "tops" in his estimation.

schools of Delaware, Maryland, New Jersey and Pennsylvania, this is approximately what is meant when you say "Cultural Olympics." To other young men and women who love to pursue one of the arts, alone or with a group, and then to share that work with others, it represents something else equally engaging. To all the young people residing within the borders of these four states the term unquestionably spells Cultural

P LAYING IN A SCHOOL EAND is fun anywhere at any time, but dressing up in your
the Speech Arts. Graphic and Direction and uniform and marching and playing for and Crafts. In its entirety the project affords thouwith other bands is lots more fun. If in addition sands of amateurs opportunity of self-expresyou are invited to witness a college football game sion in these fields, and it provides places and and to help seventy thousand people cheer and times when the artistic efforts of others may be shared. Public, private, and parochiai schools and social service institutions are invited to enroll as members, and no fee is charged for participating or for listening. In true American spirit, the invitation includes everyone; there To numerous bandboys in the secondary are no barriers of creed, color or racial back-

Achievement the Reward

Although standards of excellence are high for campus festivals and are yearly being raised by selective methods, competition for first place among the contestants is not the Cultural Olympics' object. Rather the sharing of cultural experience both on the creative and the appreciative side is the plan, a plan based on the be-Cultural Olympics is, to sum it up briefly, a lief that such sharing is of greater value in program of festivals and exhibitions held at the modern society than is the choosing of a single University of Pennsylvania, and that program is victor. Awards, too, though valued, have no monpreceded by regional festivals and local endeavor etary value and are not of prime consideration.

They are of two classes: Honor Certificates of Participation, which are given to schools and other educational institutions represented by two or more groups at the campus festivals or art exhibitions; and a Certificate of Merit, presented at the discretion of the several committees, for

outstanding work. Each school or local unit is urged to hold its own festival or art exhibition and to select only work of the highest quality to represent it at the regional and campus festivals. The regional festivals are ends in themseives and serve to promote the artistic activities of the localities in which they take place. They are attended by a committee of adjudicators chosen by the University, and it is this committee's duty to submit a report of the work of each group performing and to select candidates for the campus festivals. Individual musicians, vocal or instrumental ensembles, readers and speakers, are selected for the festivals by means of auditions.

If desired each group or person heard by the adjudicators may receive the benefit of written and oral suggestion and criticism; this need only be requested. Such constructive appraisal, giving as it does a basis for improvement, has been found to be an extremely beneficial feature of the program and has brought forth many letters of appreciation. When it is known that each adjudicator is a specialist in his particular field, the value of such criticism becomes evident.

The way in which the written critical comment is given can perhaps best be indicated by citing one example. In judging instrumental soloists or groups, for instance, an adjudicator is asked to comment on his record blank, on intonation and tone, the baiance and blend of ensembles, technic, interpretation, rhythm, instrumentation, appropriateness of the work selected. stage presence, and general effect. In a space allotted to each item he jots down his impression and opinion, reminded, by a note on the blank, that he is judging amateurs and students and not professionals.

The Field is Large

For the 1939-40 season eight campus festivals are scheduled in the field of music. They are: Secondary School Band Day, for uniformed bands of at least thirty members. Band Day. as already mentioned, is held in the fall so that the fourteen participating bands may be treated to a University of Pennsylvania football game.

Adult Recreational Music Festival, for choruses and orchestras of men and women above the age of eighteen, who play or sing together for pleasure.

Junior Music Festival, for choruses and orchestras of fifty members or less in schools and recreation centers, whose membership is made up of boys and girls between the ages of twelve and fifteen

Senior Music Festival, for choruses and orchestras of fifty members or less ranging between the ages of fifteen and eighteen.

Organ and A Cappella Festival, for school and church choirs and organists, and designed to stimulate an interest in the best music of this type, both ancient and modern.

Elementary School Music Festival, designed to encourage musical activities in the elementary schools and to give pupils an opportunity to hear choruses and orchestras of similar age and experience.

Junior-Senior Solo Recital, for aspiring young artists. Auditions are held in plano. voice, stringed and brass instruments and wood winds. Also (Continued on Page 211)

Relief Through Change

LIFE WITHOUT CHANGE is the punishment which A penal institutions strive to put in force. Change is the great antidote for monotony. Only a few years ago we used to hear of the fatal monotony of the lives of farmers' wives with their carousel of unchanging chores, chores, chores, chores, Thousands ended their days in asylums. Then came electric labor-saving machinery. It was no longer necessary to pump water, bend over the washtub, trim lamps, and raise hurricanes of dust with brooms. This permitted them to read books and magazines, to study music, and to join in competitive sports. Following these came the automobile, which brought the town miles nearer, by the sound reproducing instruments and the radio; and behold, change banished monotony. Change had relieved them of the oppression of interminable boredom.

Washington Irving once said, "There is a certain relief in change, even though it be from bad to worse," Whatever the creator of "Father Knickerbocker" may have had in mind, he must have realized that the only thing of which we all may be certain is change, inevitable and ceaseless change,

The first sign of stagnation in an art is when it ceases to change. Changes may be slow and hardly perceptible, but they are inevitably there, Once, in a German university, we heard a professor give a lecture in which he held up a piece of coal, saying, "You see here a mineral, but a million years ago it may have been a roadside nosegav. It is a symbol of unescanable change."

It should therefore, be a part of the normal existence of everyone to anticipate change and even to welcome it as a blessed relief from the deadly monotony which makes life a prison unless it is averted. The inspired minds of great

thinkers have always been conscious of this. Robert Browning expressed himself:

"Rejoice that man is hurled from change to change unceasingly, His soul's wings are never furled." And the genial Charles Kingsley sang:

"The world goes up and the world goes down And the sunshine follows the rain, And vesterday's sneer and vesterday's frown Can never come again."

To some people the very thought of change is staggering. Their idea of happiness is a kind of Rip Van Winkle slumber. Others keep up a deliberate and clamorous fight against all change. They are like bells in a belfry. They make a great deal of noise but never get very far. They keep right on ringing in the same place.

Change is not valuable merely because it is change. Even whole nations have made reckless changes which have brought the curse of disaster upon generation after generation. Ruskin, in commenting upon the Venetian maxim which runs that "Change sometimes breeds more mischief from its novelty than advantage from its utility," wrote, in his "Modern Painters," thus: "They are the weakest minded and hardest hearted men that most love variety and change.' Ruskin was, however, fundamentally a conservative.

Music as an art is so young that it reaches back only a

few centuries. Yet the changes in this art have been unceasing. They have not always been progressive. Sometimes the art has obviously slipped, as for instance during the so-called "Zopf" or musical baroque period in Germany. There is a tendency upon the part of some young people today to imagine that changes must be radical to be valuable. Most of the important art changes in the world have been evolutionary rather than revolutionary.

No one, who has attended symphonic concerts during the past twenty years, can say that there has been any suppression of free speech in music. We have been treated to



Beethoven found inspiration everywhere in Vienna.

carnivals of cacophony that have touched all of the perimeters of noise. These picnics of ugliness have been patiently heard by tolerant audiences, but the wisest and most experienced critics have noticed that, no matter how vociferously the radicals have bellowed their (Continued on Page 208)

temporary music.

music unleashed a primitiveness and drive that

were remarkable. Here were new sounds that

pointed in a new direction. Here was a new

and vital utterance to step into the field of con-

A Personality Unfolds

The Symphony Program Book contained a

little biographical data, "Born near Mexico City,

Mexico, June 13, 1899," and comments about

Chavez and his work. More important was an

excerpt from an article he had written. He ex-

plained many of his aims; his attempts to

achieve emancipation from the tyrannical servi-

tude to accepted classical procedures and at the

same time an expression indigenous to Mexico.

He spoke of the course inaugurated by the De-

partment of Public Education in Free Composi-

tion. It was a course compared to the School

was used. Here in the composition class direct

written in all diatonic modes and in the twelve

tone scale. Instruments were there to play

them. Composition jumped from the dead theo-



The perennial street singers, available for serenades to sweethearts, on birthdays, and for favorite airs any time at all.

NCE WHEN I WAS VERY YOUNG I was out riding with my father. We were on of Sculpture, where the method of Direct Cutting a newly paved road in northern Wisconsin, and were heading south.

"Where would we land, Dad, if we kept on composition was being practiced. Melodies were going?" I asked. "Well," he replied, "if you'd keep going south,

you'd probably get to Mexico." Years later, when I had entered the field of retical process to one of amazing vitality. No

music seriously, I was perfectly content that wonder Chavez's music had unprecedented all great music was supposed to come from freshness. France and Ger-

many, and perhaps a little from Italy and Russia. Mexico just was not mentioned. However, at half past two in the afternoon of April 10th-with the year 1936 and the place Boston's bleak old Symphony Hall—all of this was changed.

Carlos Chavez stepped upon the stage. The imprint of vitality and positiveness that characterized his manner began to pour itself out in his music. The "Sinfonia Antigona" and the "Sinfonia India" were played. Here was music that in

calm, but none could deny that Chavez in this wild in jungle profusion, up and up into a lush



Side view of the Palace of Fine Arts, Mexico, D. F. Mexico

On that day my interest in Mexican music began. I was reminded of the radical attitude and type of instruction being given in America by Brendan Keenan. I wondered about the men Chavez had mentioned. What would be the effect of being trained under such revolutionary principles? What would be the result of music growing in this very dif-

ferent soil?

So I went for its subject matter contained something that the a ride and kept going south, till on a bright written music of the past had never recorded. June morning I entered Mexico. From the The form and means of expression were in many rocky desert-like beginning, along the blue instances unique. Few could find a solacing Sierra Madres into lands where orchids grow



The Cathedral in Taxco

verdant world of mountains, up to nearly eight thousand feet and there to stay as one rolls over the Tropic of Cancer into the great valley of

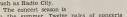
Nearly all of travel books describe this highland as a place of eternal springtime; and springtime it is. Contrasts are great. One sees paradoxes like the snowcapped Pico de Orizaba overlooking the Gardens of Cordoba where hibiscus, gardenias, camellias, exotic orchids, and more staple things, like bananas, papayas, palms, mangos, sugar and coffee, all grow. Deserts, pine covered slopes, rocky crags, flat, dank lowlands, and snow are almost on top of one another. One is amazed. One is overwhelmed by the extraordinary variety of this country. One is astounded by seeing people-happy peopleliving such primitive lives. Here are conditions of an almost Paleolithic civilization thriving simultaneously beside the most ultramodern samples of contemporary life, architecture, music, painting, and theories of education and government.

A Music of the Soil

What then is one to expect of the music? What variety can be encompassed in the term "indigenous influences"? To understand the present Mexican art, one must know something of the geographical, topographical, historical and archeological background. One must understand the ethnological mixing of Spanish and Indian blood. One must go there. Mexico then many of the men who are making it something explains itself.

Mexico."

The white marble Palacio de Bellas Artes, where the concerts are held, is a combination of Latin luxuriousness and modernism, that might well make Symphony patrons in the States stare with astonishment. It is a truly magnificent building. Designed by an Italian, it reminded me, despite its marble heft, of a frosted birthday cakeone of those many deckers with sugar columns and scrolly figures. The very modern interior suggests the spaciousness of the best modern American movie houses such as Radio City.



MANUEL PONCE

held on Fridays at "21 o'clock", or 9.00 P. M. and on Sunday mornings at eleven. Added to this are twelve free concerts for workers and children. During the Symphonic Concerts the entire twenty-six hundred seats of the auditorium are filled, and standees crowd in before the concert is finished. Music is no stuffed bird here. There seem to be more men than women in the audience. It is a relief to think of music not kow-towing to social functions and art lovtheir arts. Applause is violent. To the horror of not liked are roundly hissed.

Chicago, Detroit or St. Louis; and, as these cities swelter, many of the more elegant Mexican ladies can be seen comfortably wearing furs on the cool July

and August evenings. American tourists are easily recognized. Many seem to be ideally dressed for a campfire in the Rockies or a New England clambake, rather than for formal concert life. They come dressed in a way they would never appear for a symphony, in American or European cities.

Encouraging Home Music

Chavez has set a remarkable example during the past ten years by presenting the works of native composers. One is astonished at seeing lists of composers of which we are benignly unaware. Compositions in abundance, by Rolon, Ponce, Revueltas and Huizar, are played. Azala, Campa, Castro, Domiguez, Elias, Malabear, Mariscal, Marron, Mendoza, Meza, Pomar,

MARCH, 1940

Tello, Vazquez and Villanueva have likewise had their works performed.

After meeting Chavez, my admiration for him increased. He invited me to rehearsals of the that of the great composers of the past. The movements, Impression, Caricature de Valse, and Orchestra: he explained numerous questions difference of time, and this age of ours, the Jaliscenese are interesting. The last, a bit like

to reckon with, I met Ponce, Manuel Ponce, the On entering Mexico City one sees pasted on man who had written "Estrellita", the former the sides of buildings, bridges, churches, street teacher of Chavez, and to whom credit is given cars, and other odd places, large red lettered for much of the development of present Mexican signs of "Chavez"-"Orchestra Sinfonico de trends. His compositions are in a more romantic vein. He has written many characteristic Mexican

songs, big works of orchestral scope, and many for guitar. He is important, too, as one of the foremost pianists and teachers of Mexico. His "Chapultepec" has been played by the Philadelphia Orchestra under Stokowski. An afternoon spent with Ponce, in his charming modern home near Chapultepec Park, was memorable. He literally sparkles with vivacity.

Jose Rolon was a student of Moskowski and Dukas. His earlier compositions seem far more European than Mexican. In his use of native dances, however, he contributes something distinctive to musical literature. Rolon is a splendid craftsman. His indigenous Jaliscan dances for piano solo are most interesting. They catch in their use of dissonant accompaniment that sensation of wrong

in the summer. Twelve pairs of concerts are notes that the untrained native musicians so given between June and September. They are often give when playing their dance tunes. Here dissonance has a purpose different than that most frequently found in modern music.



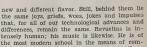
Silvestre Revueltas is a giant of a man. He is just big. Big features, big hands, big eyes, big head, big in general. This largeness applies to his musical stature, too. As I had been swept away by Chavez several years before, I was likewise by Revueltas, and had due realization that in ing ladies. Mexicans cast no Gothic gloom about this man and his music there was something of any composer of any nationality of our time. that deserved the word great. He is as different proper foreigners, disapproval is registered in from Chavez as the verdant Pujal differs from equally certain terms, and compositions that are the ice tipped Popocatepetl. Both are decidedly music with a Schubertian facility. He seems, too, Air conditioning is not necessary, for the Chavez is more direct, where Revueltas seems altitude keeps the weather much cooler than more contemplative. His sense of humor rollics in compositions have been published. Americans

> He is not atnationalistically tas wrote the music. Mexican as a

> > excerpt from a what will be found in Mexico. new book on-Mexico that had attempted to

and his manner of composing I was struck this new Mexican national consciousness. He by the similarity of belief and procedure to gave me one of his piano suites. The three

SILVESTRE REVUELTAS



Music and Culture

that, for all of our technological advances and differences, remain the same. Revueltas is intensely human; his music is likewise. He is of the most modern school in the means of composition he employs. There are strong dissonances, melodies that seem completely unrelated running concurrently; tone clusters of as many as twenty-four notes (to be played by the forearms and elbows), atonality and multiple rhythms. With all of these modern devices, he has simple tunes that in some sections are as gaily naïve as "Papa" Haydn. His work not only is outstanding among Mexican contributions, but it also stands among the most distinctive work



CARLOS CHAVEZ

The greatness of Revueltas is not limited at all by Mexican boundaries. He seems to write different, yet both are unavoidably Mexican. to possess the Schubertian capacity of being neglected by a worldly fortune. Almost none of his his masterful have had an opportunity to hear his work in orchestrations. Paul Strand's magnificent Mexican movie "Redes" or "The Wave." In this picture Chavez tempting to be collaborated in writing the scenario and Revuel-

> I rode one morning to the movie studio, with composer. He Revueltas, when he went to see the filming of merely express- two more movies for which he will compose, es himself, and One will (unless they change it) be called "The with his own Night of the Mayas", the other "The Sign of individuality he Death." On another morning when I stopped to produces some- see him at his home on the top floor of a new thing freshly modern apartment on the Doctor Velasco Street, new for the I rather curiously peered into another apartmusical world. ment. There squatting on the floor, regarding Revueltas me with superb candor, was a large grey goose. laughed when I Now this has nothing really to do with Revueltas. showed him an or with Mexican music; but one never knows

And Other Personalities

Blas Galindo is one of whose "under twenty" describe him men Chavez had spoken of. He, a pure Italian, and his music. When he discussed his work has been reared musically under the impetus of about Mexican music, and introduced me to have, however, given his compositions a wholly the Jaliscenes of Rolon (Continued on Page 198)

The Heart of The Blues

W. C. HANDY

ing them with the hallmark of their race.

That is the origin of the blues. The character-

istics of this form have always existed; they are

distinctly Negro; and they are always the same.

There are four distinctive structural elements

that characterize blues. First, the stanza is built

of three lines instead of four, yielding a strain

of twelve measures instead of the conventional

sixteen. Originally, these three lines were repeti-

tive. The singers wanted their songs to last as

long as possible, easing them through a day's

DLUES IS ONE OF THE OLDEST forms c. B music in the world. It is folk music of the purest type. It represents the full racial expression of the Negro, and its distinguishing characteristics are throwbacks to Africa. When I was a boy in my native Alabama, the doors of our schoolhouse were thrown open when spring came, and, along with the fresh breezes and the smell of earth and growing things, there drifted in a single fragment of song, intoned by a ploughman, at work. The fragment consisted solely of the words, "Aye-oo, Aye-oo, Ah wouldn't live in Cairo."

Even as a child, I thought about this. Why did the man sing as he did? Why would he not live in Cairo? Why did he repeat this fragment over and over? What did it mean to him? What lay behind those curious turns of tonality and rhythm? Thinking about things like that has I have evolved certain conclusions about the selves kept the songs alive, unconsciously stamp-veloped a full stanza from each fact. music of my race-music which has developed as the modern blues. Let

us consider this development. In its origin, modern blues music is the expression of the emotional life of a race. In the south of long ago, whenever a new man appeared for work in any of the laborers' gangs, he would be asked if he could sing. If he could, he got the job. The singing of these working men set the rhythm for the work, the pounding of hammers, the swinging of scythes; and the one who sang most lustily soon became strawboss. One man set the tune, and sang whatever sentiments lay closest to his heart. He would sing about steamboats, fast trains, "contrairy" mules, cruel overseers. If he had no home, he sang about that; if he found a home next day, he sang about needing money or being lonesome for his gal. But whatever he sang was personal, and then the others in the gang took up the melody, each fitting it with personal words of his own. If fifty men worked on the gang, the song had fifty verses, and the singing lasted all day through, easing the work, driving rhythm into it. By word of mouth, the songs of these humble, untrained musicians traveled from place to place, wherever the roving workers went, exactly as folksongs always have traveled, all over the world, as expressions of national

The Doleful Ditty

The son of a governor of Kentucky met his death as the result of an unfortunate love affair; and, within twenty-four hours, all the Negroes of the region were commenting on the tragedy in a song known as Careless Love. As the news traveled, the song traveled with it, and presently the tune of Careless Love was used to fit the words of any tragedy. These much used songs (Frankie and Johnnie; John Henry; and so on) became hard toil; hence they dwelt on their emotions. traditions. There were no theaters or movies in repeated them, spun them out. In the ballad

W. C. Handy The Distinguished Negro Composer of "St. Louis Blues," "Memphis Blues," and "Beale Street Blues

An Interview Secured Expressly for The Erupe Music Magazine By MYLES A. FELLOWES

those days, and the humble working men sat- Joe Jacobs, the mere facts of the story could be isfied their hunger for action and emotional reduced to four lines: Joe Jacobs killed por release by elaborating these ballads of human Carrie while she was ironing, gave himself up life. None was written down; the singers them- and went to prison. The Negro workman de-

> Ves I mean Joe Jacobs, I mean Joe Jacobs, Lawdy man! He killed poor Carrie, Killed poor Carrie,

Thus the verse form sets the first distinguishing trait of blues. The second important characteristic is the curious, groping tonality, so clearly a throwback to Africa. We hear this "blue note" as a scooping, swooping, siurring tone I have approximated it, for example, in East St. Louis,

Centerale to to making the

The slurring chromatics are, at best, an approximation of several principles:

2. Of the quarter tone scale of primitive Africa.

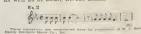
tive harmonies No modern voice or instrument can really reproduce the intervals of the primitive pentatonic

without releasing the harmonics of the first. So far, there is nothing in the nature of folk the development of Negro music would lie along the lines of jazz. But Negro music is marked by other elements as well. The first of these is a marked, insistent syncopation. The second is the novel element of "filling in breaks." Take, for

Were a white man singing this, he would respect the rests in (Continued on Page 193

THE ETUDE





1. Of a tonality found exclusively in the Negro 3. Of a deep-rooted racial groping for instinc-

scale; yet it remains the very heart of the biues. Its effect is rendered by chromatic slurs from one note to the next, holding the second note

themes or distinctive tonalities to indicate that instance, the opening line of Joe Turner Tell me Joe Turner's come an' go-o-one."

Accompanists Are Born, Not Made

Internationally Distinguished

A Conference Secured Expressly for The Etude By STEPHEN WEST

COENRAD V. BOS

panying?

After forty years of experience as accompanist, my answer is an emphatic "Yes"-but only on one condition. The accompanist must be fitted for his job, by temperament as well as training. If he comes to his work as a disappointed solo artist, he probably will be a dismal failure. Accompanying is not a second best niche to which to turn after all attempts at solo work have proven futile. It is an art in itself, requiring very special aptitudes, and

opening the door upon very special service. In this sense. I like to say that accompanists are born not made.

At no time have I ever had the slightest desire to blossom forth as a solo pianist. My best fulfillment, personal as well as professional, has always come from assimilating my powers with those of another. Not everyone is able to be a great soloist: not everyone wants to be. When I was a child of ten, in my native town in Holland, it was found that I could read easily, transpose easily, and that I had a natural feeling for musical line and phrase. The foremost violin teacher in our town used to invite me to come to his house

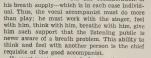
on Sunday mornings, to read through the sonatas of Bach and Beethoven with him. At the Conservatory of Amsterdam, and later at the Berlin Hochschule, I earned my best marks in chamber music and accompanying. My teacher, Julius Roentgen (a cousin of the discoverer of the X-ray), was himself a distinguished accompanist, and demonstrated to me the joy to be had from ensemble work. Thus, from childhood on, my path was clearly marked before me. And

TS THERE A FIELD and a career in accom- second Paderewski and something balks you, do not turn to accompanying with disappointment in your heart. But, if a careful probing of your aptitudes shows a natural inclination toward the sum total of musical building, accompanying will offer you a rich and interesting

A Choice of Activity

The accompanist must early decide whether he is better fitted to work with singers or instru-

mentalists. I have always been happier working with the voice. Though I have had the privilege of playing for Joachim, Sarasate, Kreisler, Casals, and David Popper, I found that something was lacking when the musical line was not completed by words and pictures. Vocal accompanying requires even greater skill and, for that reason, it is better paid. There are certain physical limitations in singing which put a greater responsibility upon and warmth and color from it. the accompanist. For one thing, there is the ever present problem of breath control. The instrumentalist can build his phrases exactly as he conceives them; but the singer can attempt no phrase without due consideration of



serious accompanist must know languages, Be- a marked drop in range, and the singer must that is something for which to be thankful. That side his native English, he should be able to give the effect of equal power in both tones, man whose natural desires keep pace with his speak French and German, and should have at Vocally, he cannot do this. But the accompanist inborn gifts is lucky. If you long to become a least a working knowledge of Italian. If he can can help him to give (Continued on Page 210)



Rose Bampton and Coenrad V. Bos at the Amsterdam Airport In Holland.

manage more, so much the better, but those are essential. He cannot help a singer to phrase unless he is thoroughly conversant with the language in which he sings. Indeed, the experienced accompanist is often called upon to suggest the correct phrasing to younger singers, who themselves do not know the language of their songs.

The accompanist must have a definite personality, which he brings into play at the same time that he subordinates himself to the singer. Inexperienced accompanists often think that this art of subordination lies in colorless, mouse-like playing. Nothing could be further from the truth. The singer is, of course, always more important than the accompanist; he always sets the pattern for each song. But the accompaniment is as vital to the complete tonal picture as the melody, and the accompanist should be conscious of that while he plays. He must subordinate himself in that he follows the singer (even where he does not agree); but, once the musical pattern has been set, he must put his whole fervor into building his share of it. He must dare to attack the piano, he must make it sound, he must draw life

Supporting the Singer

There are certain problems for which the accompanist must be alert, in working with any singer. First comes the problem of support. The accompanist soon learns that the printed indications of forte, piano, and so on, are entirely relative. The piano of a robust Wagnerian baritone may be greater in volume than the fortissimo his breath supply-which is in each case individ- of a light coloratura soprano; and the accompanist must adjust himself to both. Thus, he may never decide upon volume values; and he never plays the same song twice in the same way.

Again, no matter how deep or big his voice, no singer has as much power in his lower range as in his upper. In playing a song like Schubert's Aufenthalt, the accompanist must make intelli-He must master a great deal more, though. The gent use of this fact. The opening notes present

An Irishman The Grandfather of Russian Music

The Singular Story of John Field, Pianist and Composer

MICHAEL IVANOVITCH GLINKA, whose name, in recent years, has become familiar to the American public through numerous radio performances of his Overture to "Russlan and Ludmilla," is rightly considered as the father of Russian music. Before him, the musical art of his country was not only stagnant, it was

this despite the richness of her folk lore. There would always be there. were no composers. No one visualized the treasures imbedded in the popular melodies familiar among the natives. Thus this wealth of material remained unused.

It was then that Glinka, with his operas, "A Life for the Tsar" and "Russlan and Ludmilla", gave its start to national music. Perhaps, to the the end of 1802, they arrived in St. Petersburg. sophisticated listener of today, this music may sound somewhat primitive and almost elemental in its realization. Nevertheless it already contains, in embryonic form, all the characteristics which later on distinguished the works of the great "Five."

But the question arises: if Glinka taught the "Five", who taught Glinka? If Glinka was the father of Russian music, who was its grand-

Several months ago Victor Murdock, the genial and inimitable editor of the Wichita Eagle, expressed in no equivocal manner his admiration for his brother in Erin, John Field, and called attention of the musical world to the capital part which he played in Russia, the land of his adoption. Therefore, it seems fair to restore to this now unjustly neglected musician a credit which he most rightly deserves. All the more so when he is already remembered by the discriminating for his creation of the nocturne form, borrowed from him by Chopin twenty years

Parental Foresight

Field, a pure Irishman, was born in Dublin on the 26th of July, 1782. His grandfather was an organist and pianist, and his father a violinist in a theater orchestra. Soon he made his début in London. Haydn did not hesitate to predict a great future for the boy. Field's father, however, had a sense of the practical which made him consider a virtuoso career as lacking stability; so, in order to secure for his son a more permanent source of income, he asked Clementi if he would take him as an apprentice in his shop for piano making. In return for his work at the warehouse Field would receive regular instruction from the great teacher. The bargain was concluded, and it proved most satisfactory to all

At the age of seventeen, Field realized a splendid success, when he performed his first concerto with orchestral accompaniment. Clementi was back stage and, after a triple recall, an un-

Evangeline Lehman

Distinguished American Author and Composer

Clementi held to his word. Two years later, three of Field's sonatas, his first works to reach publication, were printed in London at Clementi's expense. Then he took his student to Paris where he promoted him with sensational success. From Paris the pair went to Vienna and finally, toward



IOHN FIELD

Those who knew Russia before the revolution are always eloquent in their description of its extraordinary atmosphere, its easy life, its luxuries, the refinement of its aristocratic circles and its friendliness to everything connected with Art, "You cannot know the charm and the joy of living," they say, "if you did not know Russia as it was then." Then! And now there are, in Paris, many of them who have not seen their fatherland since many years. On Sunday morning, they gather along the Rue Daru, outside of the Russian church, and recall bygone days. The fairyland which they evoke was the Russia that Field knew, the Russia that appealed so intensely to him that he became intoxicated with the land and the people. When, after a few usual occurrence at that time, he opened his weeks, Clementi decided that his London stution, he informed Field that the time had come to depart. For the first time, a cloud passed between the two devoted friends. "You will have to go back alone," Field said. "I must stay here."

A Lavish Tsar's Capital

Soon it became obvious that this decision had been a wise one. There was something comparable between

musically undeveloped, in a creative way, and wherever his assistance might be needed, he the huge success which Field enjoyed in S. several decades later. The salons of the nobility opened their doors wide before each, and their lessons were eagerly sought and paid for at high prices. In this respect, however, Field had struck the best "field." Society in St. Petersburg was regal in its ways, spent lavishly, and never discussed teaching prices, as extravagant as they might be. But in Paris conditions were quite different. There everything was more conservative, and a "high price" meant but a small fractlon of the fabulous fees received by Field Thus can be explained the sizable fortune which the latter amassed in a few years, and the relative poverty which pursued Chopin throughout his

Field, In Russia, rose to the rank of a popular idol. This pre-romantic looking young man, pale, tall and thin, clean shaven, with soft and expresslve features, fair hair, an arched nose and something dreamily melancholy about his bearing, was an authentic precursor of Chopin, physically as well as musically. But the resemblance stops here. Whereas Chopln was supremely discreet, refined and measured in everything touching his mode of llving, Field gave way to a regrettable leaning toward intemperance and dissipation The patrons of the smart restaurants of the Nevsky Prospect were all his friends. Frequently he gave sumptuous banquets, and on such occasions it was not uncommon to see, in the antechamber of the gorgeously decorated dining room, a mountain of "zakouski" (hors d'oeuvres) numbering at least two hundred varieties.

It was at one of these parties that Field's notorlously irreligious feelings were delightfully challenged by a broad-minded and witty bishop who had bravely accepted an atheist's invitation. The guests were standing around the zakouski and enjoying them as a gastronomic prelude before entering the dining room for the meal proper. With their fingers, they pointed toward the hors d'oeuvres of their selection, which a waiter promptly assembled on a plate and served. When the bishop came up a soft murmur spread around, "This time, surely, he is going to omlt the grace." But the bishop, with a twinkle in his eye, turned to the waiter with. "Let me see, I think I will have some of thisthis-this-and that." Four of them. His hand moved as he spoke: up, down, right, and left. The sign of the cross, as in Russia.

Field, like Chopin, had horses and carriage and one of his favorite pastimes was to take long usual occurrence at that thine, it opened arms to John and swore that whenever and dents could no longer remain without his attenrides in it. But while (Continued on Page 284) A Family Musical Museum

A Remarkable Swiss Group Which Has Attracted Wide Attention

TN A FINE old mansion at Sierne, a tiny village near Geneva, resides the most musical family in Switzerland, the family Ernst, originally of Winterthur near Zurich, owners of one of the most remarkable collections of musical instruments in the country.

Music is the guiding star of the three generations of Ernsts. First of all there is the seventy-five-year-old grandmother, Mrs. Sophie Ernst, an artistic performer on many instruments and unsurpassed accompanist for family concerts. Her sons, Friedrich and Joachim, both carefully trained musicians, are enthusiastic collectors of ancient musical instruments, which they play with consummate skill. Mrs. Alice Ernst, the talented

wife of Joachim, is equally at home with a viola or the fine 16th century organ which adorns the music room of the Ernst mansion. Last, but not least, there is Joachim Ernst, Jr., and he collaborates in all home concerts on a variety of wind instruments.

The Ernst collection of ancient musical instruments includes a contrabass lute; an Ethiopian bow harp, carved from the tusk of an elephant and covered with snakeskin; hunting horns; a



Members of the Ernst family with some of the interesting instruments in their collec-

Mrs. Ernst, Sr. accompanying on a spinet in the garden.

Mrs. Alice Ernst with an



Joachim Ernst, Jr. plays the Post Horn in the music room.

One of the Ernst brothers playing an

ancient "Serpent," an Instrument dating from the 17th century.



The brothers Ernst checking up and tuning some of their instruments in the music room.

The Ernst family in the garden; Mrs. Ernst, Sr. with an Ethiopian Harp; one of her sons with a contrabass lute; the other with a so-called Trumscheit, and the grandson with a schofar.

Mrs. Alice Ernst playing a 16th

century organ in the music room

viola d'amore; several exquisitely worked wind instruments known, on account of their shape, as serpents; a schofar; a spinet; the already mentioned 16th century organ; and others of unique interest. It is this truly amateur passion for music which, with a few notable exceptions, like the "American Society of the Ancient Instruments" and the "Orpheus Club" of Philadelphia, is too much lacking in American life.

THE ETUDE

Music in the Home

New Records for Home Music Lovers Peter Hugh Reed

takovitch's "First Symphony" we recognized a young composer of marked tal- very heart of beauty." ent. Here was music created by a Russian comwhich, although purely objective and synthetic in style and content, nevertheless marked a new talent in the musical world. Recently we heard the composer's "Fifth Symphony" (Victor set M-619), played by Stokowski and the Philadelphia Orchestra, a work that but enhances our earlier impressions and opinions of its composer. Of greater and more enduring force and substance than any previous music by its composer, that we have heard, this new symphony reveals Shostakovitch as one of the greatest composers of the present century.

Stokowski's performance of this symphony is of a wholly devotional nature, and there is no question that the eminent American conductor is unalterably convinced of the vital qualities and plenary inspiration of this score. One has but to turn to his persuasive and eloquent reading of the noble Largo, a movement so subliminal and profoundly earnest that one is hard put to describe its full power in words; or to the fervent yet restrained opening movement, which immediately attests the maturity of the composer. Shostakovitch's virtuosic brilliance is maturely set forth in the development section of the first movement and in the vigorous and powerful finale. This work is, by all odds, the most impressive symphonic recording of the past year.

In a quite different category is the Ninth Symphony (Unfinished) of Anton Bruckner (Victor set M-627). Bruckner has never received his due in America; there are those who have praised him and those who have ridiculed him, but few have truly understood him. It is not entirely fair to call him long-winded. Perhaps what is needed most in connection with Bruckner's music is a sense of proportion. In the ultimate appreciation of all art it is perhaps our sense of balance that is most necessary. There is in Bruckner more to be cherished than to be deplored; for there are wonderful pages in his long, uneven scores. Listening carefully we cannot refute how deep his feeling could be, how great a beauty he could bring to his music. As Lawrence Gilman wrote, "How blazing a splendor touches the pinnacles of certain towering movements of his." His "Ninth Symphony" was unquestionably his greatest, so the recording of it is most welcome. Its heroic first movement owns a compelling theme that cannot fail to stir, and its Adagio is, again in Gilman's words, "music of a valedictory tenderness, full of the

TYHEN WE FIRST HEARD Dimitri Shos- sense of reconciliation and appeasement, tran-

Fiedler and the Boston "Pops" Orchestra give poser out of the new order, music of promise, a more vital performance of Beethoven's "Consecration of the House" Overture (Victor set M-618) than Weingartner recently did. Coupled with this work is a first recording of a volatile little piece of considerable charm and buoyance, the Overture to "The Barber of Seville", by Paisiello, a work that was more popular in its day than Rossini's now familiar opera.

In selecting Mendelssohn's "Reformation Symphony" for recording (Columbia set M-391), Howard Barlow certainly departed from the beaten path. Those who are familiar with Mendelssohn's descriptive symphonies (the "Scotch" and the "Italian") will perhaps find this symphony less immediately persuasive, yet it deserves to be better known. Its program is largely religious, making good use of the so-called Dresden Amen motive, which Wagner later used in "Parsifal", and the familiar Lutheran chorale, Ein feste Burg.

Other symphonic recordings recently issued include: Stokowski's fervent reading of the luminous and deeply impressive Magic Fire Music from Wagner's "Die Walkure" (Victor disc 15800); Koussevitzky's polished and sparkling performance of Beethoven's "Second Symphony", which Victor has given a lucent and admirably clear recording (set M-625); Handel's "Concerto Grosso, No. 6, in G minor", played by Weingartner and the London Philharmonic Orchestra, in a manner related more to the modern concert hall than to the eighteenth century spirit of the music (Columbia set X-154); and the rousing and zestful recording of Auber's Overture to "The Bronze Horse" conducted by Constant Lambert (Victor disc 12511).

In the recording of Paderewski's "Concerto in minor, for Piano and Orchestra", (Victor set M-614), it is the playing of Jesús Mariá Sanromá, the Puerto Rican pianist, that is most rewarding. The music is badly dated (1888), stemming from Rubinstein and the early Saint-Saëns. Sanromá does notable justice to this score, and his performance has been praised by the composer as being a consummate achievement. When Fritz Kreisler turns his attentions to a Mozart violin concerto, the results are bound to be inevitably both ingratiating and highly satisfying. Although this remains true

RECORDS

in his performance of the "Concerto No. 4, in h major", K. 218 (Victor set M-623), Kreisler however does not succeed in achieving the purity in his enunciation of detail that Szigeti does in his recording of this work. Ravel's "Concerto for Left Hand" (Victor set M-629) is a work of red ished brilliance and poetic beauty, which the composer wrote out of sympathy for a pianist who had lost his right arm. Cortot plays this work with both technical and expressive artistry

Ralph Kirkpatrick, the American harpsichordist, aided by a trio of strings, in Musicraft set 38, piays Johann Christian Bach's "Concerto in E-flat, Op. 7, No. 5". This is a particularly graceful and facile work, sounding, in its slow movement, a deeper note than any of the composer's music so far heard on records. The soloist's sensitive and searching performance shows us why Mozart was influenced by the composer. From the recording standpoint, this is one of the best things that Musicraft has done.

At the head of all chamber music recording issued in recent months should be placed the performance of Ernest Bloch's "Quartet" (Columbia Set M-392). This is the greatest work of its composer, recorded to date. All the salient characteristics of Bloch-his ingenuity of design, his strong sense of instrumental coloring, and his emotional fervor and Intensity-are here unforgettably revealed. The Stuyvesant String Quartet, an organization new to records, does itself and also the composer notable justice in the interpretation of this highly difficult work. Although the incomparable artistry of Casal's may at first incite our appreciation of his performances of Bach's "Unaccompanied Violoncello Suites, Nos. 2 and 3" (Victor set M-611), in the final analysis this will prove inseparable from Bach's music. Casals never has been more nobly and notably represented on records than in these

It was fitting that Victor placed Pizzetti's "Sonata for Piano and Violin" in its Connoisseur's Corner, for this searchingly expressive music is of a highly individual character, and its appeal belongs primarily to the connoisseur who does not always ask a musical work to be repeated too often. The work is masterfully performed by Yehudi and Hephzibah Menuhin, in Victor set M-615.

E. Power Biggs, playing the Baroque Organ of the Germanic Museum at Harvard, gives commendable performances of "Four Choral Preludes" of Bach and of two Christmas pieces of Daquin (Victor set M-616). In his interpretation of Handel's "Organ Concerto, No. 2" (Victor disc 15751). Biggs is hampered by the completely non-Handelian and strangely variant playing of the accompanying orchestra. It is not a balance of recording that is lacking here but a better coordinated understanding of the music.

Among the best vocal records of the past year is the first to be made by Dorothy Maynor, the Negro soprano who was "discovered" this past summer by Dr. Koussevitzky. In her first recording the soprano chose to sing Schubert's Are Maria and Gretchen am Spinnrade (Victor disc 15752). It is to her artistic credit that she has succeeded in making as fine a recording of the Ave Maria as exists. In fact, the expressive intensity of her singing in the second verse has never before been achieved on records. To the familiar song of Goethe's Marguerite, the soprano brings to her interpretation a naïve pathos rather than a note of tragedy, which is consistent with the simplicity of the character

Victor, in its abridged version of Verdi "Otello" (set M-620), releases the first recording of its kind to be (Continued on Page 199

THE ETUDE

Moviedom Turns to Musical Pictures Again

MAYER ANNOUNCE an interesting score for their forthcoming production of "Florian; The Emperor's Stallion," the release date for which is as yet undetermined. Several sequences are to be filmed without spoken dialogue, their mood and meaning to be conveyed entirely by music. Straight musical accompaniments are familiar enough, but this type of treatment is not to be mere obbligato. MGM describes it as "a new form of expression on the screen," in which visual action plus the exactly fitting music will interpret the full significance of the scenes. It should be interesting to observe just how successfully music can supplant spoken



horses of Arabian and Andalusian stock known as "Lippizians," and bred by the Hapsburgs since the days when cavalry horses were rushed into a charge, bearing riders in suits of armor. This high bred strain of horses was never sold for exhibition purposes; an interesting fact about them is that they are black at birth, gradually changing color to become, at the age of four, gleaming white. Winfield Sheehan and his wife, Maria Jeritza, became the owners of Florian, an international champion named for the "hero" of the Salten story, together with three other Lippizians from the 422-year-old Spanish Riding Academy, in Vienna, In producing the Salten picture, his first for MGM, Mr. Sheehan carries and Charles Coburn, out a long cherished desire to do honor to

Among the musical scenes of the picture is a montage sequence dealing with the assassination at Sarajevo, a similar presentation of the Armistice, and a typically Austrian village festival in which nobles of high rank dance with Jeanette MacDonald and Nelthe peasants, in a traditional ceremonial. The pantomimed action is expressed by native folk songs. Themes of Brahms and Liszt are used in an Imperial Ball scene, which features the ballet of Irina Baronova, première danseuse of the Monte Carlo Ballet Russe. The score is the work of the Viennese composer, Franz Waxman. In explaining his selection of melodies. Mr. Waxman

"We have taken only the Austrian and Hungarian themes, avoiding the Germanic, since the spirit is entirely different, just as the spirit of American music differs from that of the Italian. Historically, Austria was for centuries separated from the Prussians; hence, the wide difference in the spirit of the music of the two countries, which continues to the present day. Musically,



Robert Young and Helen Gilbert in a scene from the new musical

Donald Martin

they have nothing in com- and bewildered father) earned him the reputamon. We are clinging entirely tion of being "addled." The second film is to be to the Austrian side."

called "Thomas Edison The Man," and will star For the Sarajevo montage, Spencer Tracy. Although advance information Mr. Waxman uses a fantasy on the release dates and high lights of the based on the famous Rakoczy Edison pictures are scarce, at this writing, it March, employed by Berlioz, is not improbable that numerous sequences of in "The Damnation of Faust," the later film will deal with the invention of the as well as by Liszt in his Fif- phonograph. The pictures are to be released in teenth Rhapsody. Kreisler's prompt enough succession to create added in-Caprice Viennoise is used as terest in the continuity. Such a step in quasi the theme for the birth of the serialized pictorial biography should prove a colt, at the beginning of the worthy tribute to the man who gave the world picture. The imperial review both light and music. Paramount's forthcoming "The Road to Singaof the Lippizian horses is "dinaise in A-Major, in full mili-

alogued" by Chopin's Polo- pore" promises to be a fast moving, adventurous, rough and tumble, on the lighter side, starring Bing Crosby, Bob Hope, and Dorothy Lamour, ali

cludes To You, My Austria, by von Suppé, as of whom have won fame via the air waves, and of the World War and the fall of the Hapsburg well as folk songs by Strauss and Lanner. In the who are here appearing in their first picture festival scenes, a "Schrammels" band, as it is together. In addition to solo songs, Crosby and called in Austria, plays popular Viennese airs. Miss Lamour will sing a duet, and the three stars These little hands, of peasant musicians, include two vio-

lins, an accordion, and a guitar. Native cymbalons and zithers also figure in Mr. Waxman's score; and the orchestral sequences make partial use, at least, of the Strauss idiosyncrasy of stressing strings and subduing brasses. Edwin L. Marin directs a east which includes Robert Young, Helen Gilbert,

Other forthcoming productions from the MGM studios include "New Moon," adapted for the screen from the Sigmund Romberg operetta of the same name, and starring son Eddy. The same studios are also projecting two films to be devoted to the life of Thomas A. Edison. The first, "Young Tom Edison," in

which Mickey Rooney is to scientific experimentation (as well as frequent of those musical sweet potatoes. trips to the woodshed, in company with an irate

MUSICAL FILMS



A scene from "The Blue Bird," featuring Shirley Temple as Mytyl.

play the title part, deals with the childhood of will combine their vocal efforts in a ditty called the great inventor, in Port Huron, Michigan- When The Sweet Potato Piper Plays. This when only his mother and his sister understood thought provoking title is clarified by the fact the boy, and when his complete absorption in that ocarinas are used, the ocarina being one

> To the gratification of the Crosby enthusiasts. that star is assigned four songs and two or three reprises. The picture is directed by Victor Schertzinger, who sets something of a record by supplementing his straight directorial duties by composing two of (Continued on Page 207)

Metropolitan Opera Auditions of the Air

N SUNDAY, MARCH 24, the fifth season of Metropolitan Opera Auditions of the Air will be brought to a close when, at 5:30 P. M., EST., and over the Blue Network of the National Broadcasting Company, the names of the two or more young singers who will receive Metropolitan Opera contracts will be an-

Since the Metropolitan Auditions were first brought to the air in 1935, under the sponsorship of the Sherwin-Williams Company, a total of fourteen young singers has entered the Metropolitan by way of radio. At least twenty-five to thirty others, though falling to pass their entrance examinations for the world's finest lyric theater, have gone on to other opera companies, · or to theater, radio and concert engagements.

More important still, the Sherwin-Williams program has torn away the veil of secrecy which for generations shrouded auditions at the Metropolitan. Applicants, formerly judged behind of the winners in this and succeeding years have

locked doors, are now heard by a Sunday afternoon audience of millions, and any singer who believes he is operatic material may secure a hearing by writing to Metropolitan Opera Auditions of the Air, 230 Park Avenue, New York City.

Opera aspirants heard over NBC are chosen in preliminary auditions before a committee headed by Edward Johnson, General Manager of the Metropolitan Opera Company; and including Edward Ziegler, Assistant Manager, and Earl Lewis, Treasurer of the Metropolitan; Dr. John Erskine, President of the Juilliard Graduate School; and Wilfred Pelletier, Metropolitan conductor. Survivors of the preliminary

audition are heard on the Sunday afternoon tion to an operatic career. broadcasts, and from these semifinalists are

ANNAMARY DICKEY

Winner of the Fourth Series (1939) Metropolitan Opera Auditions of the Air, Miss Dickey is a soprano and her home is in Decatur, Illinois.

selected by the judges. An unsuccessful audition by no means bars the applicant from a future tryout. Except in unusual cases, the board will not hear any singer more than once per season; but he is cordially invited to return the following year. Many singers have made annual appearances before the board, which watches with keen interest each young applicant's vocal and artistic develop-

Sometimes a singer who has made a good impression in the preliminary audition will "blow up" when he goes on the air-hence the value of the broadcast as a double check. Old hands still chuckle over the singer who got "mike fright" and skipped fourteen measures.

The idea of holding open forum auditions for the Metropolitan originated with Jack Warwick, of the Warwick and Legler advertising agency. He reasoned that the opera company was letting a lot of talent slip through its fingers, simply because of the tradition that singers only came to the Metropolitan after a successful career abroad. Warwick thought that a voice is a voice,

Radio in the Musical World

Edited by

Alfred Lindsay Morgan

with or without a sheaf of European press notices, and that, given the vocal equipment, America's future prima donnas could learn stage deportment in this country just as well as on the Continent.

That first year, the Metropolitan took from the Auditions not one, but five young singers. Most

the company that Manager Johnson recentiy declared that more young singers are definitely needed to take their places.

The quality of auditions applicants is improving continuously, the Board believes. This is attributed to two things. First. the general level of teaching and coaching in the United States has risen steadily in recent years. Second, the auditions can never be better than the people who sing on them. Each season, better and better singers have been attracted to the auditions. because the record shows that the Metropolitan Opera Auditions of the Air represent not a stunt but a legitimate introduc-

JOHN BRIGGS

Radio Chatter, Past and Future

For the year past, Music held the center of the Radio stage. With Dame War having made a radio début in Europe, programs originating in the United States took on a new significance, till a survey of those of our two major networks tends to show that for 1939 we were the most musically active and appreciative nation on the

The NBC-Symphony Orchestra made its bow as a full time unit. Gian-Carlo Menotti's radio opera, "The Old Maid and the Burglar," had its world première over the combined NBC networks. Chamber music had its exponents in the American Art Quartet and the Primrose Quartet; and the inimitable Arturo Toscanini was again with

The Columbia Broadcasting System offered its

RADIO

popular Symphony Orchestra under Howard Barlow, and with this invited twenty American composers to prepare works for its programs; and to these was added a commission to Vittorio Giannini for his second radio opera, "Blennerhassett.'

Other highlight events included the programs of the League of Composers with three especially written works for radio performance. The New York Philharmonic-Symphony Orchestra completed its ninth season over the alr, the Dorian String Quartet interpreted a notable cycle of American chamber compositions; and the Indianapolis Symphony Orchestra set a new pace with one American composition on each of its

Folk Music on the Air

There is a widespread and growing appreciation of the richness of American folk music; and it is significant that not only recorders but radio authorities have been recently turning their attention to its dissemination. One of the most significant contributions of radio during the past fail and winter has been a series of folk music programs by the Columbia Broadcasting System in its American School of the Air broadcasts on Tuesdays (9:15 to 9:45 A. M., EST-consult your newspaper for hours of Western rebroadcasts). The purpose of this series has been to chart the main outlines of American folk song and to indicate the part it has played in the life of the people and the growth of America. Aian Lomax, one of the foremost authorities on folk music in this country, has been in charge of these programs, and much of the material has been broadcast by Mr. Lomax from its own environment. For example, in his program of January 9th, he presented several old fiddlers from the mountain country of southwestern Virginia, through WDBJ at Roanoke

Folk music in this country was derived from British, African and European traditions. People coming from other lands brought their traditional tunes with them, but since few had the music written down, it took on new forms of expression. In many cases old songs found completely new musical settings. The Negro slaves, the Appalachian mountaineers, the cowboys, the Northwestern lumbermen, and the Mississippi Vailey jazz blowers-all of these groups have contributed to American folk music.

Teachers in schools and colleges throughout the country hardly need to be reminded of these broadcasts or their worth, but also people outside of schools should be made cognizant of them. On March 5th, the "Folk Music of America" program will feature three famous old railroad ballads-John Henry, Casey Jones, and The Wreck of the Old '97. (Continued on Page 209)

The Etude Music Lover's Bookshelf

Poe Music

BIOGRAPHICAL study of the music that has been written to the poems of the has been written to the poems of whom Claude Debussy wrote, "Edgar of writing imagination in the world: he struck an entirely new note. I shall have to find its equivalent in music," has just come to your reviewer's desk from the Johns Hopkins Press of Baltimore. Coming from a university press, it has the earmarks of a treatise presented in preparation for a postgraduate honor. Much extremely useful research is being done by young and brilliant minds in our universities, and in many instances the institution requires that the student shall put his findings into print. While many of the productions are of permanent usefulness, others are so absurd in subject and matter that they outclass the work of our most lively humorists. Titles appearing in commencement programs are often a providential release from the academic ennui of a boresome occasion. Here are a few titles that we have noticed: "The Mating Instinct of Canaries in Captivity," "The Economics of the Dirt Eaters of the South East." "A Study of Pullman Dining Cars," and "The World Wide Popularity of Mickey Mouse."

Here, however, we have no work of a troubled amateur student, but that of a seasoned writer who has gone after her subject with the technic of a trained scholar. Miss Evans adds a permanent work to the annals of American research.

It is reported that Poe played the flute (possibly the Plano). There is no evidence that he was in any sense a trained musician. There are reports that Poe influenced Chopin, especially in his Etude in E major, Op. 10, No. 3; but this has been disproved, because the poem was not published until a year after the death of Chopin.

The poem most frequently set by composers is, of course, the morbid "Annabel Lee:" next comes "Eldorado." "The Raven" has been set a number of times as a declamation. The greatest setting of "The Bells" is Rachmanioff's "Choral Symphony.'

In her biographical list of settings of texts, Miss Evans includes over one hundred and forty works. "Annabel Lee," alone has been set thirtytwo times, including the names of such com-Ernest Richard Kroeger, and John Philip Sousa. The names of other noted composers who have been influenced by Poe is the most fragrant testimony to his incomparable word dreams. They include Rachmaninoff, Louis F. Gottschalk, Franz Publisher: The Johns Hopkins Press Bornschein, Claude Debussy, Charles Martin Loeffler, Oscar Sonneck, Bruno Huhn, Edgar Stillman Kelley, Nicola A. Montani, Daniel Protheroe, Charles Sanford Skilton, Edward Burlingame Hill, Harvey Gaul, Lazare Saminsky, Cyril Scott, Nikolai Tcherepnin, Arthur Bergh, Robert Braine, Max Heinrich, Bertram Shapleigh, James P. Dunn, Cecil Forsyth, Florent Schmitt, Clarence Lucas, Arthur Somervell, Dudley Buck, Arthur Foote, and Arthur Sullivan. Thus it becomes evident that Poe, like Heine, Goethe and a few other writers, influenced a surprisingly large number of musicians. Poe, however, turned out no lyrics which have been united with music in such a way that they have been widely accepted by a

B. Meredith Cadman

very large number of people. He has no Du Bist Wie Eine Blume, no Lorelei, no Widmung. It is a well known fact that neither a poem nor a musical setting alone makes a successful song. It is the mystic marriage of certain words with certain music. Du Bist Wie Eine Blume, for Instance. has had some hundreds of settings, although only two (those of Rubinstein and Liszt) have ever become popular. Of the thirty-two settings of "Annabel Lee," none is heard except on rare occasions; and while Poe's influence in music was very important, none of his works have coalesced



EDGAR ALLAN POE

posers as Michael William Balfe, Josef Holbrooke, with tones so as to make regular program fare. "Music and Edgar Allan Poe" Author: May Garrettson Evans Pages: 97

Price: \$1.75

THE CHAMBER MUSIC OF BEETHOVEN AND BRAHMS

One of the most significant evidences of the serious progress of musical ability, as well as of the elevation of musical taste, in America, is that foremost American firm, hitherto known chiefly for its large catalog of literary works, should bring out two volumes, in economical album form, one devoted to a selection of the

BOOKS



Any book listed in this department may be secured from The ETUDE MUSIC MAGAZINE at the price given plus the slight charge for mail delivery.

principal chamber works of Beethoven and the other to similar compositions of Brahms. On each page there are four reproductions in small score (no piano rearrangements are included) That is, the parts for the various participating instruments, first violin, second violin, viola, violoncello, and others that may be added, are given in full, precisely as in the expensive scores. but in reduced but legible size. Thus it is possible in the Beethoven volume to include thirty-three master compositions, each one of which, in its original form, would have cost far more than all this compilation. In this new album they are all there at a cost of ten cents per work. The Beethoven volume includes seventeen quartets for strings; one quintet for strings; one quintet for piano and wind instruments; one quartet for piano and strings; one septet for woodwind instruments; one octet for wind instruments: seven trios for piano and strings; one serenade for flute and strings; and three trios for strings. Surely this is a treasure trove for the lover of chamber music. The Brahms volume includes seventeen compositions; including three string quartets; two string sextets; three quartets for piano and strings; one quintet for piano and strings; one sextet for strings; one trio for horn and strings; one trio for piano and strings; one trio for clarinet and strings. These do not embrace all the chamber music works of the two mighty musical minds represented, but they do include the ones most in demand. Beethoven, for instance, wrote nineteen other works of chamber music calibre. Brahms, however, wrote only seven more works which might be classed as chamber music. The possessor of these volumes has, therefore, by far the larger part of the chamber music compositions of both of these masters.

Much of Beethoven's Olympian genius went into chamber music. Fond as he was of the full score of the orchestra, he evidently realized that the addition of other instruments contributed color rather than content to a musical thought. It would have been a very easy matter for him to convert many of these works into symphonic scores, had he chosen so to do. Nevertheiess, his sense of propriety was so magnificently balanced that he realized that his thought was best conveyed in the more concentrated treatment.

The compositions in (Continued on Page 205)

Dr. Raleigh M. Drake

Weslevan College, Macon, Georgia

A Musical Intelligence Test for Children which any musical mother may give at home

This article was prepared for The Etude by Dr. Drake, in response to a number of inquiries of those who wished to give sincere, proven, scientific tests for musical talent. It is very hard to approach a subject like this without the use of certain technical terminology, but we are sure that our readers who are interested can make up their own tests from this article, after a little study of the main principles. The term "percentile," which Dr. Drake uses, is merely a word designating or pertaining to "any of the necessary points which divide a series of quantities or values arranged in order of magnitude into one hundred equal groups." In other words, it gives the percentage of ability discovered by the tests. These test are about as simple as any such trials can be made.—Editor's Note

necessary for meeting the ordinary needs of modern living. As far as music is concerned no such standards have been established, nor are they likely to be for a long time, so it becomes an individual matter to be decided by every parent on the basis of what meager information he can muster from any source available.

The amount of musical training, as such. which will yield the maximum return for the time and money invested varies quite directly with the amount of talent possessed by the child. The child who is very talented, say among the high five percent of the normal population, should receive far more musical education than another child who ranks among the lowest five percent of the population with respect to musical talent. This relationship is particularly true with music, as compared to other educational pursuits or vocational endeavors, because, more than any other achievement, the final accomplishment depends largely upon an inherent earmindedness, which, if present, can be developed by training, but, if absent, never can be compensated by training. This is quite generally recognized by parents, which no doubt leads them to ask about the specific amount of talent their own children may possess. Knowing that

TN THE SO-CALLED TOOL SUBJECTS, read-highly desirable to determine the extent of this ing, writing, arithmetic, we have certain talent, in advance of the long period of train-Ing, writing, artematical are considered ing generally required; for to invest in the arduousness of such a pursuit, only to discover that talent is lacking, is not only discouraging but also wasteful of energy as well as money.

One young and ambitious singer spent sixty thousand dollars of her parents' money on a musical career which never materialized. This money, or at least a portion of it, could have been more profitably invested in some other form of education, or even in an annuity. On the other hand, many children who might profit enormously from a musical training are never given the opportunity.

There is no better symptom of musicality in a child than the spontaneous singing or playing of some selection by ear (not necessarily absolute pitch). This ear-mindedness has been characteristic of practically all the great musicians of whom we have accurate records; and it was almost universally manifested at an early age, certainly by the age of ten. Evidences of pleasure derived from listening to music, or a desire to hear it, are indicative of more than average ability. Such signs are valuable but do not give a measure of the degree of talent possessed by a particular child as compared to other children of the same age, which is necessary for the accurate appraisal of any mental accomplishment depends upon talent makes it ability. The following test has been devised for

this purpose and if properly administered will give a very satisfactory estimate of the amount of innate musical endowment in the individual

The purpose of the test is simply to measure memory for an initially given melody, by asking memory for an intentity certain changes of time key, or notes which may be introduced in the altered melodic pattern.

The test can be best understood by illustrate ing it with a piece familiar to almost an America. Play the first two measures as written

and then show the child how Ex. 2 differs from it

He should recognize that the time has been changed and then be told to put "T" for a change of time, in the first square of Practice Exercise No. 1.

Then, without playing Ex. 1 again, unless absolutely necessary, play Ex. 3,

and explain that this is a change of key, and "K", for key change, should be placed in the second square. Then play Ex. 4,

making sure that the child understands that a note has been changed, so that "N" is to be placed in the third square. Finally, the melody is played again, exactly like the original thus

and "S" is recorded in the last square because this melody is the same as the first one played The child is now familiar with the four possible answers: T, for time change: K, for key change: N, for note change; S, for same, or no change All comparisons are made to the original melody which is supposed to be played once only.

Another example should make the test procedure clear. Play the following melody once only, followed by the four comparisons, pensing long enough after each for the child to record his answer in the squares of "Practice exercise

If the child understands thoroughly what to be done, he is ready for the test proper. not, more examples should be given from is miliar tunes, of time change, key change not change, or the identical original melody I' mus be understood that in (Continued on Page 206 A Soldier Talks to Boys About Men and Music



Formerly First Lieutenant 135th Aero Squadron, A.E.F

Music and Study

The author of this article is a successful advertising manager in the East, who wants to make known to young men that music study is anything but a work confined to "sissies". The fact that many men of the so-called "big fisted" type have made music an avocation gives the lie to those who imagine that music is effeminate. The late Charles M. Schwab, the steel king, was actually a music teacher in his earlier years. Philadelphia's Jack O'Brien, well known pugilist, is a violinist, as is the prominent sports promoter, Ray Fahiani who for several seasons played first violin in the orchestra of the Chicago Opera Company, Many jamous athletes have been musical enthusiasts.-Editor's



CAPTAIN GEORGES GUYNEMER The aviation idol of France

France early in January, 1919. The battle for a job was now on. Someone had my old position. I had been looking for a situation. but, weary of two weeks of walking, had decided to treat myself to a day of music at home before again starting out in search of work. There is nothing like music to allay fatigue of muscle

HE WAR WAS OVER. I had returned from

Somewhere over the "front" of 1914-18

I started through my catalog of victrola records at nine o'clock and at about four in the are this very day urging their sons to study afternoon had come to the last selection-a work of Chopin played by Paderewski-when my mother stole into the room.

"I wish I could play the piano or some other instrument," I said to her as I put away the

"Well, you had your chance," she replied. "When?" I asked.

"Don't you remember?" she continued. "When you were about ten years of age. I asked you many times if you would take piano lessons."

"And invariably you replied, 'Only sissies take music lessons,' so I decided not to force you." I did have a faint recollection of turning down that proposition. Let my sisters play. I would listen. I had always been allowed to follow what was considered my natural bent. But a young man who would spend over \$500 in two years for classical, operatic and instrumental records, must have had some inclination for music, even though he did not suspect it-even though, as a boy, he thought music lessons were only for "sissies."

Boys haven't changed one lota since I was ten years of age. I know that in this country of over 120,000,000 people, some fathers and mothers music. I know also that some of them are meeting with the same response I gave my mother, "Only sissies take music lessons," It is my hope that this article will help many mothers to refute this bovish argument and possibly produce an American genius whose life otherwise might become mediocre, purposeless, or even thwarted. There is real tragedy stored up in that thought. "Only sissies take music

The Brave Who Loved Music

But in the years between-and in particular the year I spent in France with both a French Escadrille and an American Squadron, I learned that "brave men take music lessons."

Was Guynemer, the aviation idol of France a sissy? Are Clement, the pre-war French tenor of the Metropolitan, Albert Spalding and Irving Berlin sissies? Is Paderewski, who became premier of Poland, a sissy?

A few months ago, I sat listening to the radio. I was surprised to hear the announcer say that

concerto which left no doubt upon that point. A young musical recalcitrant could hardly call Major Warner a "sissy". The French Squadron to which I was assigned was a very valiant one. It had fought through Verdun and the Chemin des Dames and twice had been sent to the Italian front. It had moved to a field near Belfort the day I joined it and the officers had a phonograph but had not unpacked it. Nor would they. They expected to be moved

the New York State Police, is as well known to

the concert stage of Europe as he is to the people

of New York," Major Warner then played a Bach

again to Italy where we would "fight in the day time and listen to the opera at night." Why unpack the phonograph when you must re-pack it the next day? But I insisted that my soul craved music. No orders came to go to Italy and I had

How I feasted on those few operatic records. Before flying over to the Rhine River on an afternoon reconnaisance, I would listen to Tito Ruffo singing Largo Al Factotum from the "Barber of Seville." I wore that record out, It buoyed me up for the perilous work of the day. Then there were French love songs and operatic selections by Clement, the great French tenor. Those officers seemed to have many of Clement's renditions. Later, I think I guessed the reason why, beyond, of course, the charm of his voice.

As we flew upward in that sector, to the south of us rose the snow-capped Alps in all their majesty; cold as Greenland's icy cap in the bright morning sun, warm with a salmen glow as the sun reddened at eventide. And south of that mountain barrier, Tito Ruffo, greatest baritone of his day, whose record I was wearing out. "the guest artist, Major John Warner, Chief of was flying with the Italian aviation. Certainly

By this time, Guynemer had been killed and a book published on his life. It was, of course, in French, and I could not read the language very well, but they told me that this lad, who was fighting off the ravages of tuberculosis and was rejected for miliary service, had spent his savings which he earned as a planist in a night club, to learn to fly and die for France. Fonck was the greatest French ace, but Guynemer will always be the greatest hero of France. He could play the piano, but he was no "sissy"-not Guynemer. He is a symbol of courage and will ever be-the triumph of mind over physical handi-

Uncle Sam's Musical Heroes

While I was with the French, I met some American aviators who were stationed about fifty kilometers from our field. They were with the 99th Squadron, which was commanded by the famous American athlete, "Ted" Meredith. They told me that Albert Spalding, the noted American violinist, was a member of their squadron. I envied them as I understood Spalding had a violin with him.

On the Fourth of July, we held a celebration at Massevaux, in Alsace, in that part of Germany which the French had captured. There were three very good opera singers there. Those Frenchmen were not "sissies." They had wound stripes on their arms.

Up with the American Squadrons around St. Mihiel, an observation team-Lieutenants Erwin and Beaucom-were making a great name for themselves. They brought down, before the War was over, nine enemy planes, which was a remarkable feat for an observation team as they fought only to protect themselves.

One, I forget which, was a concert pianist. Erwin, a few years ago, in trying to find a lost plane between California and Hawaii, was himself lost in the rescue mission. Neither man was a "sissy."

In my own squadron, the 135th, first Libertymotored outfit, Lieutenants Sheets and Nathan, two of the bravest fliers at the front, kept us cheered up with music. Both played the piano.

I had been wounded and shot down before the Battle of San Mihiel. After being discharged from the hospital, as I was still unable to fly, I was placed on the staff of Colonel W. E. Kilner, chief of training of aviation in the A. E. F. and now Assistant Chief of Air Service, U. S. Army. This gave me a chance to attend the concerts and opera in Tours. Though I have forgotten his name, I remember an Italian, the leading tenor of the opera at Monte Carlo, in a concert. He sat at a piano and played his own accompaniments. That was strange, but the French did not mind. They knew he could not stand very well on a cork leg. He, too, had tasted of a foolish War.

The Warfare O'er

The conflict over, Colonel Kilner and several of his staff, I among them, were on our way from Tours to Bordeaux, there to embark for the United States. Among that party was Captain John B. Stetson, later Ambassador to Poland. The Colonel had asked us about our civilian occupations. The Captain had stated that he had been trained to become an archae-

The Colonel then said that he had been trained to become a concert violinist.

"What changed you?" asked Captain Stetson. "Well," said the Colonel, "I was walking down the street one day with my violin case under my arm when a boy in my gang yelled, 'Say, you're cut out to be a prize fighter and not a violinist." He didn't dare shout "sissy."

The Colonel, who was a man of powerful physique, said he stopped dead in his tracks and looked himself over. He decided then and there that he was destined for something else besides being a concert violinist. True, he did not become a prize fighter. He thought of a career as an Army Officer and entered West Point. He was, when the War ended, only twenty-nine years of age. Because he was one of the first Army men to fly, he was a "military aviator." There are only a few with this classification.

His boy friend's remark had changed a career. It was a variation of "Only sissles take music

How the Oratorio Began

Filippo Neri was a little Florentine boy born in 1515. He was very pious, and when, in 1551. he was made a priest, he gave much of his attention to children, whom he loved dearly. His lectures were given in the oratory of the old church of San Girolamo, and in 1564 he founded a society which he called the Society of the Oratorio, because it met in the oratory of the church-a small chapel for private prayers. The composer Animuccia wrote a series of "Laudi" as musical illustrations for Neri's lectures. These were the germs of the modern oratorio. Neri also was a musician. His successor, as conductor for the society, was no less than Palestrina. Cavalieri's service, "La Rappresentazione di Anima e di Corpo (The Representation of Soul and Body)," possibly the first oratorio, was performed at San Girolamo in 1600, five years after the death of Filippo Neri. Neri was canonized in 1662.

lessons." While the Colonel kept on with his music, for sheer love of it, he never became known to fame in the music world. Yet I think he would have, only for that remark. He told us that he had found a violin in a second-hand shop in Paris that he knew, and paid only five hundred dollars for it, which was a bargain. I think, knowing he was not extravagant, that he must have been an excellent musician or he would not have paid that amount. I can vouch for the fact that the Colonel was no "sissy".

We had sent a Captain Lyons ahead to Bordeaux to make arrangements for staying at a hotel-an extra privilege from the commander of the Bordeaux area. Lyons said that when he arrived at the Commanding General's office and asked for this privilege, two Majors inspected his credentials.

"Kilner?" said one major to the other, "Why, say 'Bob,' don't you remember Kilner at the 'Point'-the fellow who could make a violin talk?" Major "Bob" replied that he did and that Kilner was really a great artist.

And Other Memories

While Captain Lyons was telling me this story in the lobby of the Hotel Metropole in Bordeaux, ologist but had become a manufacturer instead. I was watching a very devoted couple sitting

nearby. The woman had a beautiful face She was young but her hair was snow white Remember, this was before the days of platinum blondes. The man sat quietly, even moodily in his chair. There was something familiar about his face, those thin lips, that square, determined jaw. I had seen it before—in a picture. I had heard his voice-on a record. One of his sleeres was empty. He had lost an arm in the War. A riband on his coat lapel told me that. Of course he had done his bit for France. I have never seen greater devotion than the white-haired young woman showered on him. That armless sleere explained her white hair.

"Captain," I said, turning to Lyons. "You're been in this hotel for a few days. Do you happen to know if that man with the empty sleeve is the great French tenor, Clement?"

"I don't know about the man. But I do know the woman is an opera singer," said the Captain. I strolled out into the streets. A billboard proclaimed that Clement was singing at the opera house the next night. Alas, we were to leave in the morning.

I wish now that I had approached him. I wish that I had gotten the Colonel to play for him. Possibly he and his wife would have sung for the departing Americans. But it took nerve to do this. I think I understand why those French aviators had so many of Clement's records. They liked his voice, but they also knew of that empty sleeve.

Another wounded musician is Fritz Kreisler, who served in the Austrian Army.

There is still another example-a lad who lived not far from me. I have just listened to him singing over the radio E Lucevan le Stelle from "La Tosca." I can see him now in a great Armory. Forty-five hundred school childrenhis schoolmates - are seated behind him on bleachers reaching to the roof. They are singing in unison. It is a great music festival. Then comes this lad of tender years-an unusual boy soprano. One of the stars on the program is the late Madame Ernestine Schumann-Heink. When he finishes, this motherly soul takes him in her arms, kisses him, and tells him he will go far in the music world. There doubtlessly were years afterward when, boyishly, he probably resented that kiss. No "sissy," he would have fought any lad who mentioned it. But he is a man well over six feet now, with children of his own. No doubt, the kiss and motherly advice are still an inspiration.

I see him again, as I, a boy of seventeen, working in an ice car, put ice in his little wagon. He went off to serve his customers who gave him fifteen or twenty cents a week for the service. He worked, he struggled for his musical instruction in New York. "Sissies" have no such courage. The War came. He was too young to enlist until near its close. I understand he was learning to chase clouds, preparatory to chasing German aviators out of the sky, when the War

We haven't met in many years. I have heard him twice in concert but the autograph hounds backstage were too thick to battle through. No doubt you have guessed his name. This quiet, yet mischievous, lad of yesteryear is Richard Crooks of the Metropolitan.

We've all been wrong a great many times in our lives. I was never more wrong than when I told my late-lamented mother that "Only sissies take music lessons." I think now of the many pleasant musical hours I might have given her. And every lad, today, who holds the view I held, will be as wrong as he can be. There have been too many brave musicians.

Developing Musical Pitch

Howard Hanks

American Conservatory of Music, Chicago

R ELATIVE PITCH AND ABSOLUTE PITCH pitch. If a composition is being played in the musical hearing Palachian the musical hearing Palachian the musical hearing played in the musical hearing played to the pitch of th the necessity of determining a pitch by judging the direction and distance from a known pitch. Absolute pitch means perfect tone memory. Every individual possesses either relative or abnot very marked, but the average ear is quite clearly one or the other.

Neither relative pitch nor absolute pitch de-It is the fusion of these qualities, with study and average. It is a gift for facility in things musical. experience, that produce ability to hear.

The fact that an individual has relative pitch tells little about his ability to hear, for there are many degrees of relative pitch. It may be weak, fair, good or brilliant in its capabilities. If coupled with a good mind and thorough theoretical training, a relative pitch ear would be excellent.

Musical talent consists of the following ingredients:

*Ear. Imagination. Mind. Rhythm. Emotion. Industry, *Musical Nature. Physical Adaptability.

Any combination of these factors is possible. One may have two, three, four, all, or any number of these traits highly developed. Likewise, one may be lacking in any number of them. It is possible to be musical and emotional, or musical and not emotional, and so on. There is no rule as to the combinations possible, with the exception that a musical nature is almost always present when there is a sensitive ear, with either relative or absolute pitch. These two factors, the ear and the musical nature, go hand in hand and are the only two that are found together consistently. If the ear is good, the individual is usually musical; if the ear is poor, the individual is usually unmusical.

Relative pitch, then, does not limit a talent, does not imply that its possessor is musical or unmusical. Neither does it tell anything about the mental or emotional make-up. It merely indicates the way in which one determines pitch and in itself reveals nothing about the possible musical attainments or limitations.

Absoluie Pitch

What are the values of absolute pitch? What are its benefits? Does it have any dangers or drawbacks? Is it important? Is it necessary?

The individual with absolute pitch determines tive pitch. The absolute pitch ear hears instincmental process of judging direction and distance.

MARCH. 1940

musical hearing. Relative pitch implies is A major. He does not know why. It merely sounds like A major.

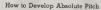
Almost all persons possessing this faculty were born with it. No one can tell if it is inherited. No one knows why certain persons possess it. solute pitch. The dividing line in some cases is and others do not. It often occurs repeatedly in families, but with insufficient regularity to make any generalization possible. Persons fortunate enough to possess this faculty are often termines whether or not a person has a good ear. endowed with a musical talent far above the

the thing that is musical and consequently there

reason. When this happens it can be overcome only by intelligent thought and study. It is then possible to have any of the following Good Ear Relative Pitch: Fair Ear

Good Ear Absolute Pitch: Fair Ear Poor Ear

Absolute pitch, if not coupled with musical logic and training in theory, is of little use. To develop one's ear by listening intelligently, combining the natural musical talent with a knowledge and use of theory, is to have a beautifully trained ear, whether it possesses relative or



Some people claim it is impossible to train an ear. This shows a misunderstanding of the fundamental principles involved. Everyone is born with a capacity for hearing. This original capacity may be great or only average. It is this original capacity that is not changed. That is fixed. Almost no one, however, develops this original capacity to its fullest extent. It is to this development that the ear training is directed.

There are many musicians who have been given a capacity for a very fine, accurate, highly sensitive relative pitch, who possess only a fair or average degree of relative pitch. There are just as many, no doubt, who have been born with the capacity for absolute pitch, but who have only relative pitch. This is because little or no direct attention has been given to actually developing this capacity to its greatest extent.

The development of the ear can be done only in a consciously mental procedure, and not through emotion. It is true that musical feeling and instinct enter into consideration as a part of the training, but the mind is the channel that solute pitch and be unmusical. This, however, is mainly controls the progress. The main approach is necessarily through the faculty of memory, the rule. Just like a duck takes to water, so The associations that are used to aid the memory pitch in a different way than the one with rela- does the average person with absolute pitch take are based on natural musical laws. If one can to music. It is innately in his very being. Numer- memorize, with the aid of association and repetively, immediately and innately. There is no ous little intricacles in the study of music are tition, numbers, dates, quotations, or any type quickly assimilated and appreciated by the abso- of factual material, it is just as possible to There is little reasoning in order to determine lute pitch student. The musical thing is the memorize the pitch of a (Continued on Page 210)



HOWARD HANKS

Absolute pitch can be a great help, or occasionally a drawback. It is merely a mark, a sign, an indication. Its values are many. The possessor is almost always very musical. That is why a teacher is usually delighted to get a pupil with absolute pitch. It might be possible to have abnot frequent, and it is the exception that proves tration are necessary in his case. He is able to

There are just as many varying degrees of

absolute pitch as there are of relative pitch.

It may be very absolute and intuitive in char-

acter, or it may be a little doubtful, sometimes

requiring thought. There are some who have

absolute pitch for only single tones, without

sufficient training to enable them to identify key

tonalities or chords. Others can tell these equally

well. Certain exceptions may have absolute pitch

for only certain registers, or for only white keys,

or for only certain instruments, and so on. These

cases are comparatively few. The main value of

possessing absolute pitch is that the individual

is usually musically inclined, feeling naturally

results a facility that makes many musical prob-

lems easier. This brings with it a certain psycho-

logical confidence. The drawback possible is that

the individual might grasp musical things too

readily by ear, relying upon intuition and in-

stinct to too great an exclusion of thought and

Poor Ear

feel his way musically.

of interest into it. In this chapter heading, "Reading a Lyric," I have used the word "reading" in its elocutionary sense, which really means delivering with expression; with logical expression which will bring out to your listeners the whole meaning of the lyric. The mechanical basis for this expression is your ability to spot and highlight these significant words. The artistic basis for it harks back to our Spotlight, "Create and Sustain One Mood."

that phrase from the trite, and breathes the life

Every song has one predominant mood, and only one. In fact, the prime reason for the almost naïve simplicity of many lyrics rises from this necessity of creating a single emotional effect, excluding anything which doesn't contribute to it, no matter how good the line may be in itself. The mood is easy to determine; the reason many amateur singers gallop off madly in all emotional directions in a single song is that they've never been told, and have never discovered for themselves, the vital necessity of determining this one mood and planning their whole rendition to drive it home.



BOSA PONSELLE in "La Gioconda"

Bringing a Song to Life

Charles Henderson

Editor's Note: In December we reviewed in The ETUDE MUSIC MAGAZINE "How to Sing for Money" by Charles Henderson, a finely trained mustcian, published by George Palmer Putnam of Hollywood, California, price \$3.95. By permission from Mr. Putnam and the author, we are reprinting one chapter which we have chosen from this most novel book, and which we believe all, who are in any way connected with singing, will enjoy reading. Mr. Henderson has trained Hollywood stars, whose incomes are reputed to be several millions of dollars a year, in the practical presentation of songs. His ideas, applied to classical and religious songs, would make many more thoughtful singers.

I grant that frequently there are slight changes of mood within the song. Let's Face the Music and Dance, for example, suggests a more or less emotional rendition all the way through

except for the line before they ask us to pay the bill-on which if you continue to "take it big." you become ridiculous. This line was written in being to lighten up the song and provide a break to avert monotony. Going back to a previous chapter for our analogy, the Predominant Mood is like Tempo, applying to the song as a whole, while the submoods of the various lines are a sort of emotional Pace, their interplay giving color and emotional variety to the rendition. However, notice that these submoods are closely related to the predominant mood, and their expression should be shaded imperceptibly. A lilac bush on a spring day seems to have different colors in the varying lights of sunrise, noonday, sunset, and twilight; but whether the color seems blue, lavender, purple, or whatever, you always know it's a lilac bush. Similarly, let your submoods be such delicately shaded variations Mood that your audience always knows what that predominant mood is.

Identifying the Mood

To determine this predominant mood, run over the lyric and ask yourself, "What emotion should I be feeling as this song comes from my heart?" In Little Lady Make Believe, It's parental tenderness. In Lover Come Back to Me, it's entreaty. In Carolina Moon, It's nostalgia. In This Is My Lucky Day, it's joy. In Ya Got Me, It's light banter. In Where Are You? it's hopeless longing. deliberately, its function In Hallelujah, it's exuitation. Of course, in most popular songs, the predominant emotion is love of one kind or another, ranging from the gay feeling of Says My Heart through the serene romance of Now It Can Be Told to the throbbing intensity of More Than You Know.

The degree of abandon or restraint which you apply to your rendition of a song will depend on many factors-the mood of the melody, the sense of the lyric, the environment, and your own personality; but no matter how restrained your rendition, it will gain power if you know what the Predominant Mood is. The simple knowledge of the mood will color your delivery without conscious effort on your part. The danger lies in overstressing; for, just as a beautiful painting can be made ridiculous by painting on a mustache, so you can make yourself ridiculous by stressing one emotion so heavily that it goes over the line into the next group; as tender into tragic, whimsical into silly, wistful into gloomy, and joyful into hysterical. It doesn't take much overstressing to throw an honest emotion into a caricature of it.

So decide upon the Predominant Mood and create it, because an audience bent on amusement wants to feel, not think. And when the mood is created, sustain it and it alone throughout the song. Take Nice Work If You Can Get It, as Maxine Sullivan recorded it. Now try to imagine it sung in the emotional, heavily dramatic mood of Body and Soul; the effect would be from the Predominant ludicrous, unconvincing, and incapable of arousing any audience emotion except pity for the misguided singer. Suppose, again, the singer starts the song with (Continued on Page 194)

quality is not warm, vibrant and sincere- orderly, clean cut enunciation. ready to communicate your thoughts, your good taste, your feelings-it is not fulfilling its natural

The quickest and surest way to improve a voice is to follow the example of radio and concert singers and take face to face instruction with a good vocal teacher. But you may live in a community where there is no such teacher. Or

perhaps you are an instrumentalist who wishes to develop musical expressiveness, but who has no extra money for vocal lessons. If such is the case, much can be accomplished by studying

Imitation is the life of the singing voice. Not that one voice will ever sound exactly like another. Its quality is as individual and unique as your finger tips. But listen to a full-toned, resonant voice, freely and easily produced, and automatically you will let go of undue muscular contractions and your own voice will begin to flow out with more naturalness and ease. It will not sound like that other voiceit will sound more like your own natural self than ever-but it will sound fuller toned and more resonant.

Imitation as a Teacher

Those who take vocal lessons imitate their teachers, consciously or unconsciously. That is why they always should study with one who sings, one who produces rich, vibrant, mellow tones. Everyone is today, surrounded by teachers, when the best voices in the world may be heard from the radio and the screen. It is so instinctive for every human being to sing, that listening attentively one can actually feel muscular relaxations and the right coördinations which another is using to pro-

duce tones, as though he himself were doing the carriage and that a fine carriage can do as much singing. Try doing it yourself when you sing and you will discover your voice is so responsive that it will take on the good qualities of freedom, vigor and ease the minute you desire to

imitate and practice them.

Start in by becoming more voice conscious. Listen to voices from the radio or from phonograph records. Analyze your response to them. Ask yourself which voices you admire the most and why. Compare your voice with this one and then with that one. When you hear a clear, warm voice singing a song you are studying, listen critically. At the end, go to your piano and sing it yourself, using the same freedom, the same musical phrasing, plus the personal feeling as expressive of you as the singer's was of himself or herself. You will discover you have much more imitative power than you suspected.

Each time you return from a musical movie, an opera, or a concert, bring home the sound of a good voice in your memory. As you learn to listen more critically and match quality sound with character part, you will discover that an artistic singer has complete use of his

E SURRYONE WHO LOVES MUSIC wants to voice. All the tones, high and low, flow out as single. Whatever your voice may be, if its one voice with party and the surrection of the

Some Fundamentals

There is no mystery about the vocal principles you learn in a vocal studio. The most important are seven in number and are followed by all successful singers.

Good posture is the first essential. Remember that the spine was given us to assist in correct and nose every time you breathe. You will dis-

The Most Rapid Way Improve Your Voice

Crystal Waters

for your voice as it does for your appearance. Stretch out your backbone and keep it straightened up all the time as though you were carrying a book on the top of your head. This does two good things for the voice. It holds up the head so that the vocal apparatus in the neck can make its best sounds; and it holds up your ribs so that you can breathe properly for the production of good tone. Then, when the head is well balanced on the top of your spine, the spaces which amplify the voice are directly above the vocal bands.

A loose, open throat passage is the second vocal principle. This enables the self-acting vocal bands to vibrate more freely, and it opens the space around them for amplification. Many, probably most, singers have somewhat tight and constricted throats. Sometimes this tension is caused by eating habits, like swallowing, for instance, and neglecting to relax after we have

VOICE

finished eating; sometimes it is caused by intense emotional experience and the muscular tension hangs on long after the experience has passed away. Whatever the cause, tension may

be eliminated by yawning and stretching. To open the throat for singing, imagine you are drinking in the breath through the mouth

> cover that spontaneously your throat relaxes and expands. Do this for a few minutes every day, before practicing. Also induce some good big yawns. Gradually the voice will become more res-

Music and Study

Breathing deeply and comfortably is a third vocal principle. Remember that the voice is like a wind instrument. Take time for a good deep breath before each musical phrase, just as a cornetist does before he plays. There is more time than you think, if you do not hang too long on to the final note of the last phrase. While you are a student, there is no harm in prolonging the pause between phrases while you drink in a full breath. By the time you are ready to sing in public, the habit of breathing a full breath more swiftly and silently will have been formed.

Watch the movie singers and it will be found that they always breathe before singing a phrase -their lips slightly parted to drink it in quickly. No, they do not swell up their chests and heave their shoulders, as you probably do when you take these first deep breaths. Every vocal student does that at first. The trick is to breathe deeply by lifting the lower, floating ribs and expanding the waist lineand then to pull in the waist line to let the breath serve the tone.

Resonance in your voice is a fourth vocal principle. Resonance is sympathetic vibrations which make your softest tones sound round and full and carry to the far end of a hall. And it makes your large dramatic tones sound mellow

The Full Throated, Resonant Tone

All radio and concert singers want resonance and none of them can afford to have a nasal quality. The instant the round ringing tones of Mme, Flagstad are heard, for example, one realizes that here is a voice with the luster of resonance in it

Almost all vocal students have at first nasality to a degree, especially in syllables which contain one of the nasal consonants, m, n, or ng, before or after the vowel. If it is before the vowel. it sometimes lingers on, making the vowel sound nasal. If it is after the vowel, it is sometimes anticipated and nasalizes the vowel. But this is quickly eliminated by some thoughtful practice. Stand with the back to a window, with a mirror held to throw light into your mouth. As you drink in breath and induce the beginning of a yawn, notice that the soft palate is

Music and Study

flexible and can move up and down. If it rests down on the tongue when you sing, as it does when you are eating, or when you have been pronouncing, or intend to pronounce ng, your voice is shut in and nasal. Lift the soft palate off the tongue, as when you begin to yawn, and your voice will spring out more clear and resonant.

For it is an open mouth which lets your voice out and that is our fifth vocal principle. If your jaw is stiff and rigid from chewing food and talking through your teeth, it must become loose and flexible. A hundred times a day relax your jaws, stretch the muscles and swing them apart. Put your elbows on a table at which you are sitting, your closed fists under your chin, and swing your lower jaw down on your fists as vigorously as though you were chewing down on food. For these efforts you will hear an improvement in your singing.

The Foreward Word

Pronounce words at the front of the mouth, for this is the sixth vocal principle. Yes, your tongue tip will be very lazy and clumsy at first. Everyone has that trouble at the start, because the tongue tip is idle during the act of eating. But, now that your mouth must be open for resonance and to let your voice out, your tongue and lips must be re-educated to enunciate the words clearly in the larger spaces of your mouth.

Unless you are unusual, when the jaw swings down the tongue rolls back, filling the throat as a cork fills a bottle. This throws a weight on the delicate vocal mechanism, interfering with its normal action; it cramps the resonance spaces, making the tonal quality sound poor and lifeless instead of rich and vibrant; it blocks the tonal pathway, weakening and muffling the voice as does singing into a pillow.

It is not difficult to discover the relaxed and normal tongue which can be trained to form speech sounds at the front of the mouth. Close the mouth. The tongue fills the mouth cavity, touches all the teeth, and rounds high into the dome of the hard palate. Maintain this position as you slowly drop the jaw. Look in the mirror and see if its edges continue to touch all the teeth while it remains high and round, without twitching and jerking. Because the inner muscles spring from the front of the lower jaw and spread fanwise into the blade of the tongue, they can be educated to form vowels in the enlarged cavity, which carrying the maximum of characteristic overtones with the minimum of effort on your part. Watch Deanna Durbin when she sings and you will see that her tongue lies relaxed to her front teeth, for the forming

The Useful Mirror

It is excellent practice to stand before a mirror and to sing the words of a song like a slowmotion picture, taking a breath wherever you need it. Prolong the vowels and be sure the tongue remains forward, and make the consonants short and neat. Swing the tongue's tip up to the hard palate, just behind the front teeth, for the forming of the lingual consonants, t. d. l and n. and then flip it down to its position behind the lower front teeth, releasing the consonant into the following vowel. Give each sound its full value and link them all together in a smooth continuous line. Then pronounce the words faster and faster, with the same proportions, until the phrase is sung at tempo with every vowel resonated (Continued on Page 194)

FIFTY YEARS AGO THIS MONTH

EUGENE EDMUND AYERS, musical theorist, author, and editor, wrote thus pertinently on the theme, "Put Your Heart In Your Music":

"In every great question there are those who lose by claiming too much, and there are sometimes others who lose by claiming too little. This is true of the great question concerning the value of music and the study of music. Too much is claimed for music on the intellectual side and too little on the spiritual side. Indeed, many seem to be afraid to stand up for the dignity of spirituality in these days. If an art does not conform to the inflexible laws of science, we are too timid to say anything in its defense. We truckle to those who are nothing if not 'intellectual,' and who exalt one faculty of the mind while they abuse every

"Imagination is below par. An imaginative speaker would be called effeminate today. People would ridicule a Patrick Henry or a Henry Clay today. These names are revered because of the reputation they had in their own day; but it is safe to say that another Henry Clay is not possible today. His flights of imagination would be the object of ridicule everywhere, and his power over the human heart would be small indeed. Poor is the orator of today who is not able to be uninteresting. No sympathy will his hearers accord him unless his statements are as bare and dull and dry as the absence of all rhetoric and the atrophy of all sentiment and the heathenish insensibility to all emotion can render them. No wonder the days of oratory have passed away. For this intolerable conceit, this desire to appear in sympathy with the 'age' (ye nineteenth century, ha! ha!), will utterly destroy all spirituality, and carry with it all art and every expression of the beautiful, unless a healthful reaction shall soon be upon us.

"If we only had a few more such writers, such appreciative souls, as John Ruskin, there might be some encouragement. The only tenable position is this-that the imagination and the sensibilities are as worthy of cultivation and as noble in their uses as the intellect itself. Indeed, that man is not worthy of art. who is not willing to endure the insults of ali scientists rather than yield to the prevailing intellectual craze. The true artist must stand up for the dignity of emotion. For when the sensibilties are universally despised, when all emotion is relegated to the sphere of ignorance and imbecility, farewell to all poetry and sculpture and painting, and music will be, of all absurd things, the most absurd."

Music Teachers and Movie Cameras By Louise Kimball Baker

A recent film, featuring a world famous plan. ist and showing many closeups of his hands while playing, has opened a fresh field of thought and experiment for the plane teacher With the movie cameras so moderately priced that they are within the means of the teacher with even a small class; with the required equipment small; and with the manipulation reduced to the simplicity of the ordinary camera; there can be of the greatest aid to both teacher and

One could begin with a small group of pre. school pupils; show them how to step out their rhythm and motion work; then continue with a few of the next grade at the piano. A pupil whose hand position is better than the others may be included to illustrate a point; for when this is done by someone known to the pupils it will be impressed on their minds more vividiv thus clarifying the correct technic.

If the pupils have a music club, the films can be a part of the program and in this way can be used as an incentive as well as a reward Encourage even the smallest beginners by having a few feet of film as the prized goal for work well done. Seeing their friends in a picture inspires the less ambitious to try harder.

What a treasure for parents to have a complete musical picture of their child's progress

from the beginning. It is also revealing and helpful to have a few feet taken of one's self and in that way avoid smail mannerisms that may creep unnoticed into his own playing. It provides a lasting record of faults corrected and improvement seen though

The returns are great in pupil's interest as well as real aid to one's self.

Novel Game Aids Teaching By George A. Posner

A LOS ANGELES MUSIC TEACHER has invented a dart game cailed "Clef-Target," as a sugarcoated method of teaching his students the music scale. The target is in the form of a large trebie clef, which becomes a bass clef when turned upside down.



The values of the various notes (for computathe score) are indicated at the edges of the target opposite each note. G-sharp counts highest G next, and so on; and thus, in learning to am for the highest counting notes, and computing his scores, the player soon gets to know the location of each note in the scale. And so pair lessly, while playing a fascinating game, the str dent is eased into mastery of music reading.

The same apparatus may be adapted to play ing quite a variety of other games of a useful and instructive nature.

What Makes Church Music Worth While?

HURCH MUSIC is good or bad, vital or dull, according to the guiding influence of the person who directs it; and in talking about this director, I like to think in terms not so much of what he must do as what he must be and know. First of all, he must be a thoroughly good musician. It is a mistake to give the welfare of church music into the hands of some well meaning layman who happens to be interested and knows how to play the organ. The communal life of the church may be materially enriched through its music, and for such service no abilities can be too good. How, then, shall the director of church music

The ideal arrangement, to my mind, is for the future director of church music to have served as choir boy himself. This is not always possible, of course; sometimes the urge towards a career in church music asserts itself after boyhood; some churches employ women directors, and they cannot very well have been choir boys at any time. Still, the choir boy, trained in the right atmosphere. gets in his blood a feeling for the right things. He cannot spend his early years in a week in, week out familiarity with Polestring

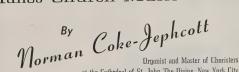
acquire his training?

portant pattern of taste and approach which we call background. As early as possible, too, he should enjoy the advantages of sound musical teaching

Any kind of musical training is beneficial. The boy whose parents provide him with violin lessons need not feel at a disadvantage because violins are not part of the regular church service. Stringed instruments are immensely useful in developing ear accuracy. The keyboard instruments, of course, are more directly helpful. A familiarity with the piano will aid our young candidate in his organ work, and the sooner he takes to the organ, the better.

The Man of Many Qualities

But performance upon instruments is only one of the necessary requirements for a career in church music. The church executive must be. potentially at least, a composer. His creative gifts may be slight, but none the less he must be able to apply the rules of composition in a practical way. Towards this end, his keyboard



at the Cathedral of St. John The Divine, New York City



Cathedral of St. John the Divine, New York

An Interview Secured Expressly for THE ETUDE Music Magazine By L. HARDY DUNLAP

Bach, and Brahms, without building that im- studies should be supplemented by a very thor- schools. For example, here is the cathedral ough grounding in strict counterpoint, harmony, fugue, and general composition.

There is still another requisite for work of this kind, and it is of significant importance. The church musician should be deeply and sincerely in sympathy with the church to which he attaches himself. Many people regard church music as a "job" like any other; but it has its very individualistic requirements.

A church service-any one-is an integrated artistic whole, requiring the same devotion and fervor that Toscanini brings to his orchestral direction. Toscanini will perform no music, we are told, in which he cannot believe. In like manner, the church musician will do better and happier work if he, too, allies his musical accomplishments to the service he believes. He

ORGAN

must carry within himself the fervor he wishes to impart to his hearers, through his services. Returning to our first premises, the choir boy has this deep-rooted love for the service; the conviction that it is a service in its best sense, even more than a matter of performance or executive direc-

In order to build valuable programs, the organist must acquire a wide acquaintanceship with all schools of church music. Nothing should be performed in church which cannot stand independently as a piece of good music. The tastes and backgrounds of the congregation should be considered, of course; a new man can do wiser things than to give a "Passion" by Bach as his first offering in a community whose tastes he does not know. But there should be no catering to the congregation in the sense of giving it tuneful examples of musical unworthiness. There are gems among the more easily understood selections, and nothing less than good should appear. Neither should the organist cater to his own tastes. No one school of music should be emphasized at the expense of the others. Church programs should be kept varied and vital by choosing the best examples of all

music for the Fourth Sunday in Advent: a "Mass" by Palestrina, an anthem by Purcell, the Magnificat and Nunc Dimittis by Vaughan Williams, and an anthem by Weelkes. Again, a Saturday afternoon Organ Recital may include works like the Allegro Maestoso ("Sonata in G") by Elgar, Carillon by A. Delamarter, Barcarolle by W. S. Bennett, and Cortège by Debussy. Other services include music from the 16th Century through Mozart, Brahms, to Tschaikowsky and César Franck.

And Resources Multiply

The practical duties of the church director of music center upon the organ and choir drill. The equipment of the organist should begin with fluent accompanying. The individualities of organs themselves are so various that no attempt to discuss organ playing as such will be here attempted. The essentials of this art must be learned by study and assiduous practice.

We may assume that a person is an adequate organist, at least, before (Continued on Page 196)

THE ETUDE

The Teacher's Round Table

Piano Ensembles

My music club, with a membership of two hundred, has asked me to coach a group of pianists in ensemble playing. These players will perform at the various

Will you give me some helpful hints on

Will you give me some heipful nints on this subject; and I would appreciate it very much if you would give me the names of some outstanding compositions, "duos for four and eight hands." Mrs. E. B. W., Missouri.

Twelve important points for ensemble

1. Only one melodic line emphasized;

2. Dynamic gradations halved: each

player should make his forte, mezzoforte; his piano, pianissimo; and his pianissimo

4. Very sparing forte or fortissimo-

5. Much very soft, light semistaccato

6. Only brief touches of top pedal in

all else must be quiet background.

tion) tone than in solo playing.

touch in pasage playing.

use of up touch approach,

avoided by key contact.

racks down necessary for best effect

7. Much use of soft pedal.

rapid playing.

must be avoided.

Keeping Strict Time

Keeping Strict I lime

I have a puril in the second grade on the plane who reads fairly well, but every every measures slows, up or every one of the plane who reads fairly well, but every ever

Have you tried giving her short, easy pieces, full of character and color-composition in which you can turn her energies to other than note channels? By using a number with slow, swinging chords or enticing melody you can switch her attention to the quality, kind, and gradation of tone she is producing. Then I am sure much of the halting will disappear, for she will listen attentively to her playing, and will want to produce smooth, flowing. "hitchless" phrases. With such students I have found it necessary only to rivet attention in order to produce the desired

result. To develop accuracy and speed, give her short "one impulse" technical exercises; and put her on Goodrich's "Preludes" a book which I have often recommended here.

An Annoyance

My teacher often annoys me by playing along with me, at a second piano, during lessons. Is there anything I can do to stop him from doing this? Is it customary for teachers to play with stu-dents at their lessons?

--O. B., New York.

It is not. Any teacher who indulges in this reprehensible habit does so because: 1. he finds it a good opportunity to get in some piano practice himself; 2, he prefers not to hear the student's imperfections, fooling himself into thinking that the pupil is playing the phrase as he himself "interprets" it; 3. he hopes, mistak-

enly, that it assists the pupil to "keep time"; 4. it helps him to stay awake during the lesson.

Listening critically to a student takes every ounce of concentration a teacher can command. How can you judge the quality, proportion or effect of a phrase if you and the student are playing it simultaneously? And this goes also for the student who cannot formulate any notion of the phrase unless he is listening with utmost attention to the instructor's illustration.

Whenever your teacher plays along with you, stop and listen; if he asks you why you are not playing tell him that you are so entranced with his beautiful Conducted Monthly



Correspondents with this Depart-ment are requested to limit their Letters to One Hundred and Fifty Words

Reinecke (easy); "Love Waltzes," Sets 1 and 2, Brahms-Maier; The Gryphon and the Mock Turtle (Minuet); also The Duchess (Passacaglia), Simmons; (both of these new, effective pieces are from his "Alice in Wonderland" Suite); Gavotte and Musette, Raff; The Maid of Ganges, plano. I fail to see how any teacher on Liszt-Hesselberg; Malaguena, Lecuona-

Do you know the Presser "Handbook of Ensemble Music"? In it you will find a remarkably wide choice of ensemble music for two planes, by the publishers of THE more professional and prosperous And ETUDE, and others. Send for it at once.

Editions and Fingering

1. Why are editions not exact in pedal indications? From my experience with both pedaling and fingering. I have come to the conclusion that cheap editions are tust as good (or as bad) as the expensive

2. What do you consider the best fin gering for scales in double thirds and double sixths? L. B., New York.

I. Pow!! What a brick to hurl into the publisher's window! But please do not must be so fragile that it is scarcely aud- blame him; for, like the ancient planist in the story, he is doing his best. No one 3. Much more "bottom" (bass founda- goes to greater lengths to get authoritative fingering and pedal markings for his editions. Composers are slack or inusually no more than one ff in the course competent in such matters; so what can the poor publishers do? Most of them not only have a staff expert to help in such matters, but also call frequently on others from outside. I have often been asked by publishers to finger or pedal compositions, but am too busy to do so. It is a thankless Thompson's "Miniature Classics", and 8. Good, free rhythmic swing indis- task, for both fingering and pedaling depensable; emphatic first beat accents pend on-first, the hand of the player; ranged by Rovenger. second, his technical ability; third, his in-9. Exact ensemble (especially in chords dividual "interpretation" or conception of ture simple enough for a third grade stoand at beginnings of measures), aided by the composition. Now, there is a tall order dent to play in the original. Arrangement for a "fingerer" or "pedaler," isn't it? The or adaptation is almost always necessary 10. Unpleasant, percussive effects only plan I have to suggest is to give all Do you know my selections from the Scho pieces two or three different sets of finger- bert Waltzes, especially Sets I and II 11. "Modern" dissonances softened and ing-which often is not practical-and to These are, of course, in their pure lightened; otherwise hard, bad tone will omit pedal markings entirely.

12. Memorization or playing with music much better it is to have the fingerings we may be Schumann's "Album for the possess, if only to use as suggestions, than Young." filled with pieces from first to That's too tall an order! Here are a few to have none at all. But you are mistaken fourth grades, all original Schumann suggestions: Entrance of the Clowns about "cheap" and expensive editions— compositions, and most of them interest

good), that you cannot commus. If you sum, will persist in this policy you will soon. Coronation Scene from "Boris Godoun- of Technic" for such fingerings. They are lng "early pieces" in both romanic and

Kindergarten Classes

1 Could you suggest a course to follow with a kindergarten plano class? What should be taught to such a class? How often should the class meet? How many pupils would it be advisable to have it a class? What should the age limits be

books or materials I might use.

2. Also, there are several girls ranging in age from fourteen to sixteen that would like to have in a dust or ensemble ciass. Most of these girls are rather poor sight readers, but can play about fourth grade music. I thought the ensemble class might arouse interest in more intensive work. Will you please suggest material I might use? I cannot use two plane ma

1. For full information concerning kindergarten piano classes see the Teachers' Manual of "Playing the Piano" Maier-Corzilius. Attractive books to use for pre-school courses are: "Music Par for Every Day" (In its four volume ettion for primary classes), "Kindergarten Class Book" by Ada Richter; "Beginning at the Piano" by Berenice Frost.

2. Send to the publishers of THE Prop. for the catalog "Handbook of Ensemble Plano Music." Here you will find a veritable embarrasament of riches in single and "aibum" selections of all grades for four and eight hand ensemble. Your classes would be much more attractive to the student if you installed a second manage with only one instrument Pushing the student off the bench when you want to illustrate or "show him how it is done," is such a waste of time and energy Besides, a studio with a second piano looks nowadays, with plano purchase or rental so reasonable, there is little excuse for not having the additional instrument.

Please tell me how to introduce two children, aged twelve and nine. ciassics; I mean, give us some idea of the music which is easy enough for them to studied music for two years

J. S. Teas.

The easiest volume of early classics I know is "Graded Classics for the Piano-Book I." (Grades I and II) Kinscella These, however, are mostly excerpts and simplifications. Slightly more difficult is Liftl's "Preparatory School to Bach" (Grades II and III) containing thirty-one compositions by Bach, Handel, Corelli Couperin, Scariatti, Mozart, and othersmany of them arrangements. Also see "Little Classics for Little Pingers," ar-

Some Vital Problems of the Clarinet

The Problem of Technique

William H. Stubbins Instructor of Clarinet, University of Michigan

> This is the third in a group of articles by Mr. Stubbins, dealing with problems of the clarinet.

oftentimes true artists on an instrument have teacher and friend, won admiration for the high eccentricities in technique which suit their needs degree of efficiency to which he developed cerprecisely, but which may deviate from what tain physical principles. His axioms of technique, might be generally considered the ideal.

such as, "Maximum result with minimum of Individual differences cause us to do the same effort"; "Close communication of fingers and

keys"; and his very definite contribution to clarinet technique of the principles of "quiet wrist" and "streamline position" have been of inestimable value. The following descriptions of certain physical aspects of clarinet technique are based largely on his principles.

To achieve good playing technique on the clarinet, the body should be erect, whether one is standing or sitting. The elbows should be close to the sides, and the instrument held at an angle of about forty-five degrees from the body. Arms should be held straight, not curved or bent, and the wrists should continue this straight line to the line of the clarinet. When this correct position has been assumed, it should

be possible to place a ruler in a thing in some sense differently from everyone straight line from the elbow across the wrist else. This view is, of course, legitimate. There bone to the knuckle of the forefinger. The wrists should be straight, not curved upward, or inward as in the cramped position known as the "broken-wrist." The hands should not be in back of the clarinet, but held just

as one would normally grasp a round stick held human and an animal. Therefore we can sendirectly in front of the body. The left thumb is held at a forty-five degree angle across the sibly set forth a few general principles in clarinet tone hole in the back of the instrument in such Mr. Clarence G. Warmelin, my respected a manner that the inside tip of the thumb just touches the register key. Thus a slight movement of bending the thumb knuckle will open or close the register key at will.

The right thumb should be placed under the thumb rest on the lower (Continued on Page 200)

Doorway to the Classics

play, but still written in its pure form I am no afraid of giving them something which is too hard for them. They have

It is very difficult to find classic literastate, and would make admirable mate-After all, let us count our blessings. How rial for your youngsters. Added to these you are so entranced with mis resonant ("Midsummer Night's Dream"), Men-there are only two kinds, good and bad, ingly romantic. His "Kinderscent" are a performance (excellent reason), or are an analysis of the latter, bit more difficult and include the largest and latter. bit more difficult and include the largest and latter. so disturbed by his participation thous a case of the latter, but more difficult and include the latter by the participation of the latter by classic styles

THE ETUDE



Clarinet Section from the High School Clinic Band at the University of Michigan

is that point of view, however, so often over-Physical Activities looked by proponents of the individuality theory, which recognizes that physically we resemble Technique on a clarinet-in this case the Boehm system clarinet-can best be explained each other very closely. The difference between in terms of the activities of arms, wrists, one individual and another is not that of a hands and fingers. There are only two ways of accomplishing an aim-the right way and the wrong way, although we may qualify the statetechnique, applicable in every instance. ment by saying that at times it is difficult to brand the method as right or wrong. One of my teachers once said to me, "Play your instrument

BAND and ORCHESTRA Edited by William D. Revelli

TN PREVIOUS DISCUSSIONS of the problems on the clarinet, involving tone and staccato,

of a coordination of the physical and mental

aspects of those problems. Again we can best

delve into the matter of technique by speaking

of mental attitudes and physical actions, for only by understanding them and putting into

practice the concepts involved can the player

a person fine, whether he be a laborer or an

artist, is that of sincerity. And in a musician

sincerity must shine through all that he does.

He must believe that intelligence guides the playing of an instrument, not ridicule the claims made in behalf of mentally correct attitudes.

He must sincerely believe that musicianship is a

little more than craftsmanship, that an artist

is more than a player. Where sincerity is lacking,

we find an apathy, an ignorance of the ideals of

music. The insincere player hides behind defense

mechanisms, lives and moves in a tiny, restricted

sphere—an automaton responding solely to black

dots on white paper, opening and closing holes

in a two-foot cylindrical pipe. But the fine

clarinetist-the fine performer on any instru-

ment-has a purpose in life, a vision, an art

Behind our mental processes, however, lie the

physical aspects of the problem of technique.

We must inquire into the matter of the physical

activities of playing the instrument in the best

manner possible, determining and examining

those factors which enable the musician to per-

form expertly. Then we correlate action with

thinking and are on our way to mastery of the

clarinet. An analogy lies in driving a car: first

we have to possess an automobile, then we learn

the essentials of operating it. But if we stop at

that point we are not drivers.

We must have a respect for the

car as a good mechanical device,

and know something of its

make-up. We must give thought

to conditions under which it will

operate and envision driving ex-

igencies. With the addition of

experience and practice, we are

then in a larger sense car driv-

Technique on any instrument

is in general a physical reaction

of muscles and nerves to a

stimulus. The problem, there-

fore, lies primarily in developing

these nerves and muscles to

react in certain ways from cer-

tain stimuli. In turn, this be-

comes the problem of training

hands and wrists and fingers to

act in definite ways by force of

habit. Instrumental techniques

applicable to all.

may vary in form, but these fundamentals are

well and I won't care if you stand on your head

in a barrel of water while doing it!" We must

take into account personal differences, and

achieve the heights of musical expression. One of the principal characteristics that makes

we have seen the fundamental importance

"Magic Fire" Tempo

Q. I. Will you kindly tell me at about what tompo the Magic Fire Scene, arranged for the plano by L. Brassin, is played?—Miss I. M. B.

A. 1. The first three measures are played at about M.M. | = 108, but with a decided retard on the last few notes. The next sixteen measures about | = 63. At Moderato the tempo should be about 1 = 80. Seventeen measures after this occurs the term Molto Moderato. This is misleading as the tempo slows up only a trifle from this point to the

Why Did Massenet Write the Marche de Szabady?

Q. 1. Will you kindly give me the oc-casion for which Massenet wrote the Harele Heroschady pronounced? Like the three thing about this in The New International Encyclopedia, Baker's, or Kobb's Com-plete Opera Book—A. N. M.

A. 1. I referred your question to Professor James H. Hall, who is an authority on the history and appreciation of music. Professor Hall did considerable research but finally told me that he could not find the answer to your question. However, he gave me some information which is so interesting that I think it worth reproducing. If some reader of THE ETUDE should happen to know the answer completely, I would be glad to hear from him. Professor Hall writes as follows:

"This march is rather far back in the second plane of works by Massenet and therefore not more than mentioned in the more important sources. Massenet was evidently susceptible to Hungarian influences, as there are several movements in his early suites that have Hungarian titles. Also the Scenes Hongroises was played by the Pasdeloup Orchestra in 1870. The Marche Heroique was published in 1879, but I find no comments regarding the occasion. The word Szabad in Hungarian means freedom. and Dr. Jaszi wondered if the translation of the title might have been changed, There is, however, a town by that name, although what part it may have played in some Hungarian heroic this was national music. But it might just mean that Massenet had earlier written the Marche and decked it up for orchestra at this time."

2. Szabady is pronounced "Sz-bod'-y.

What Are the Extra Staffs For? Q. In Manuel de Falla's Ritual Fire

Q. In Manuel de Fains Andar Dance, I am puzzled over the part beginning with Measure 38, where a third staff is added, also, at Measure 42 where a fourth one is added. How would these parts be played? Why are the notes in the fourth staff written in box-like notes? -Miss M. K.

ballet by de Falla. The added scores are You will find that pianists make about not played by the pianist. They just indi- as many mistakes in one hand as they do cate what is going on in the ensemble in the other, My advice is that you give (fourth staff, voices; third staff, violin). yourself a good dose of right hand scale That is probably why they are all written work; also, play a great deal of Czerny, in different types of notes. There is no The "Two-part Inventions" of Bach will harm in playing the notes in the added be good for developing a good coordinastaff in measures 38 and 39

Questions and Answers

A Music Information Service

Karl W. Gehrkens

Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer, Only initials, or pseudonym given, will be published.

Trills and Retards.

Q. 1. Will you please tell me how the trills in MacDowell's Hungarian are

played?

2. Please tell me what is the accepted interpretation of Seguidilla by Albeniz. I have thought it should be played with little variation in tempo and with scarcely any retards. I have recently heard it over the radio with decided retards. I would appreciate it very much if you would tell me which is right. Should one slow up a little at the end of the first part at hot tom of page one, or rather build up with-out slowing up?—Mrs. E. W. T.

A. 1. The trills are played like this:



2. There is no accepted interpretation stand, I know not. The fact that it is of this piece. You are probably right in counled on a Victor record by the Cold- thinking that it should have few retards stream Guards Band, with the Rakoczy for it has pretty much the same "heart-March orchestrated by Berlioz might beat" throughout, A little retard at the lead one to interpret Lavignac's listing end of the first part would be permisof the Marche Heroique de Szabady "or- sible, but players usually do not make chestrated by Massenet" as meaning that any. Of course most pieces allow for some fluctuations in tempo, but this particular composition can be easily spoiled by too much rubato. If the ending of the first part is played with no retard, a slight breathing point should be indicated before starting the next phrase

Can a Left-handed Person Learn to Play?

Q. Should a decidedly left-handed person study plano and expect good results?

—Miss L. E. H.

A. This piece is taken from a one-act not do as well as a right handed person. been struck, tion between the two hands

Information About Credo d'Herculanum

We are indebted to Mr. John Marville, Washington, D. C., for this information.
In your Question and Answer Department for December you suggest that some reader could tell you about the "Credo d'Herculanum." It is an aria for bass from the opera "Herculanum" by Féitcien David, and is to be found in "Operatic Anthology." I believe it was also published separately.

How to Play Ornaments in Chopin

Q. 1. Kindly explain how to play the trill and ornamentation in triplets in measure 44 of Chopin's Berceuse. Please write out the measure in full. 2. How do you play the turn in measure 7 of Chopin's Nacturne, Op. 27, No. 21-Mrs. L. A. A.

A. Play it like this:



2. If desired, this turn may be begun A. There is no reason why you should after the G-flat in the left hand has



Some Acoustical Questions

Q We are having a time here under standing the meaning of the following standing the meaning of the following questions and would appreciate it represents the standard process of the standard process. The standard process of the standard process. Use 1: C2, Bs. At, F.W. Chies, Bs. I do not understand the Gluo of Bs. Also—Pigure out the chords with many Also—Pigure out the chords with many sharps or flats, just like those with ac-cidentals. For example, Det. Post, Aug.

A. It is evidently concerned with an attempt to work out mathematically chromatic scale correct in all keys and in either just or natural temperament There are many ways to do this and they do not all agree on interval values, so major triads are not quite the same for all of them, Helmholtz, for convenience in mathematical computations, divided the equal temperament semitone into what he called cents, 100 of these cousting such a semitone. Probably your questioner used the figures in this connection. thus Gloog would mean a tone 100 cents Professor of School Music, Oberlin College or a full semitone sharper than G: Ba a tone 50 cents or 5/10 of a semitone flatter than B, and so on. If we assume a scale system in which equal accidentals produce diatonic scales in natural temperament, and unaltered tones do likewise: that is, natural diatonic scales as

CDEFGABC C: D: E: F: G: A: B: C: Ch Dh Eh Fh Gh An Bn Ch

C50g D50g E50g P50g G50g A50g B50e C50e and so on, then the major triads on the tones given would be written as shown

CS Es Gs. Bb D F. As Ca Es Pa As C*. Glove Bloog Dione, Boo, Dio: Pios, Major triads on the last four tones would be: Diog Pisos Asos, Pils Asis Cit. Asis Citos Esos, In the preceding chord on A40g, CS is the major third of A so if A is sharped 40 cents then Ce would also be raised 40 cents, so it would be written as Clang. The same would be true of the Dz chord. Additional chords that could be called major chords would be figured out the same way. If he is assuming that the white note scale is tempered. then the writing of chords would have to be calculated differently and would be impossible to have systematized. There are various ways of writing these intermediate tones, but none that is standard except for the one who uses it with that understanding. Some write them: C. C. Dob, Ck, Db, D, and so on, and there are various other ways. Flats and sharps with the values of either indicated in cents would do as well as any other.

Excursions of this sort are interesting mathematically but not so very much so musically. To carry this out logically and have all chord constructions available in all keys and in tune for natural temperament would require about one hundred and seventeen tones to the octave instead of twelve. I have a friend who is director of music at the University of Virginia: his name is Fickenscher, perhaps you know him. He has been working for years on such an instrument and tells me that he has made some experimental ones that are acceptable. The fewest tones he has been able to get along with are sixty to the octave.

If you wish to look up further information about this, look in a "complete "Sensations of Tone," by Helmholtz. under temperaments and scale systems. Note: The above information was furnished by the well-known acoustics specialist, Lloyd Loar, of Chicago.

THE ETUDE

The "Messiah" Stradivari Violin

HE THEME of old violins offers great opportunity for romance; and, although familiar as musical instruments to almost every people of the Earth, but few who play know that even the origin of the violin family is shrouded in mystery

It emerged over three centuries ago in a form which, to this day, remains practically unchanged; but to whom definitely to ascribe the first true violin never has been established.

Whether it was Gasparo Bertolotti, known as Gasparo da Salo, or Andrea Amati-the two most generally mentioned-to the latter must remain the distinction of founding a line of makers who, in point of industry and fine artistry, brought the art to a high point of perfection. The Amatis flourished for over a century, and they and the great makers who owed their teaching to them always will be revered both because they were the pioneers who gave to the world its most important family of musical instruments and because their great works never have been surpassed and but rarely equaled.

Of these early makers, the most illustrious, as everyone knows, was Antonio Stradivari who adhered to the Amati traditions, vet who was able to improve on what had been accomplished, creating instruments, which, in their grandeur of tone, remain the ideal of every maker since his time.

It is remarkable that this man arrived at his most glorious epoch at a time of life which usually marks decadence. His sixtieth year found him at work on a masterpiece of such commanding eminence that it has long been regarded as one of his crowning achievements. This was the violin now known as the "Betts", dated 1704. Many

of comparable merit came from his hand and, as all were superlative, it has rendered judgment difficult as to which of his creations should take precedence. Yet this violin, and others which he made within the first twenty years of the eighteenth century, are illustrative of what has been termed his "Golden Period."

A Priceless Treasure

Among them are many priceless examples, and of those there is one which he finished and dated in 1716, at the age of seventy-two, which to this day remains supreme, known and spoken about wherever violins intrigue. The marvelous conception, thanks to vigilant guardianship and tender care, remains preserved in an unblemished state, practically as it left its makers' hands over two centuries ago.

Its succession through various ownerships is traced through an unbroken line to the shop of Stradivari; and a chance remark led it to become known as the "Messiah," or properly, as the name originated in France, "Le Messie,"

Ernest M. Doring



THE "MESSIAH" STRADIVARI VIOLIN

Prior to this baptism, if such it may be called, the violin had been mute witness to a sequence of events during the course of which it was the subject of devotion in halls of nobility as well as the haunts of distress and sordidness.

At the time of Stradivari's death he left ninety-one instruments. His sons Francesco and Omobono, his only descendants who had embraced his calling, neither however endowed with his genius, gradually disposed of them; and, when Francesco died in 1743 (Omobono having passed away the previous year), it devolved upon Paolo, the last born son, to dispose of what was left of unsold instruments and the contents of the shop. It appears that he tried to interest Cremonese officials in an effort to have at least the latter preserved intact as a Memorial to his father; but, receiving no encouragement, decided

> VIOLIN Edited by Robert Braine

that nothing should remain in Cre-

Count Allesandro Cozio di Salabue, of Casale Monferrato in Piedmont, a wealthy amateur, purchased in 1775 all the remaining violins, of which there were ten by Antonio and two by Francesco. It was also arranged by Paolo that he would acquire all the appurtenances of the shop; but, his death occurring in the same year of 1775, the transaction was concluded in 1776, by his son, the Count thus becoming the owner of all that remained of the memory of the shop which had so long been maintained in the Piazza San Domenico. The violin under discussion was included in the lot.

Count Cozio was one of the first recorded collectors of violins, and he became possessed of many rare examples.

In a neighboring village, at Fontaneto, there lived a carpenter who, playing the violin for amusement, was destined to become a prominent figure in the annals of violin literature. His love for the instrument became an overwhelming passion, causing him to give up his trade and gradually to devote himself entirely to buying, selling and exchanging them. He became an astute judge of fine work, and accumulated a notable collection of the finest examples of the Italian maker's productions

The Wandering Carpenter

He was Luigi Tarisio, who remains probably the most romantic and mysterious figure ever to traffic in rare violins. His wanderings in the quest for these treasures led him afar; and, his home not far removed, his steps often must have led him to the estate of Count Cozio, whose collection probably exerted a magnetic influence on this so enthusiastic virtuoso.

Whatever possessed the Count to suffer parting with his treasures, whether politics, finances, or perhaps even waning interest, Tarisio was able, in the year 1727, to acquire the gem of his collection, the Stradivari of 1716. By what process of canny argument and subtle persuasion this exchange of owners took place; under what conditions the Count was induced to part with his treasure (he had valued it at a sum approximating six hundred dollars, a large sum for a violin in those days), Tarisio must have departed with the instrument highly elated and in an exultant frame of mind! He had acquired the crowning example for his collection; and, to his credit, it remained untouched by alien hands and guarded well throughout his life.

In the same year of 1727, Tarisio journeyed by foot to Paris. Taking with him some fine instruments, yet not of his best, he amazed the dealers there. Encouraged by the success of his first trip, he made repeated visits, when urged to bring more (Continued on Page 198)

Music and Study

HE SCHERZO IN E MINOR, Op. 16, No. 2 (sometimes called also "Capriccio"), by Felix Mendelssohn-Bartholdy, represents the composer at his best pianistically and illustrates his especially great gift in this particular style. A contemporary of Chopin, Schumann, Schubert and Weber, with whom he formed the group of great romanticists of the Victorian Era he was more versatile than either of the four and gave to the musical world an incredibly varied list of works, all perfectly written and showing consummate ability. His culminating point nevertheless, was the scherzo. As an illustration we need only mention the scherzi from "A Midsummer Night's Dream," from the "Trio in D minor, for piano, violin and violoncello," and last not least, the very delightful and striking number which is the subject of this lesson Whether for full orchestra, chamber music, or piano solo, Mendelssohn succeeded extraordinarily well in this form. He was, indeed, the "man of the scherzo," just as Chopin (after John Field who was the originator) will remain popularly associated with the nocturne, Schubert with the moment musical, and the great ancestor, Johann Sebastian Bach, with the fugue.

the emotional power of a Chopin; and for this mann was poor, and Chopin was no orchestrator reason he can hardly be placed on the same at all.

glorious level in the hall of fame, notwithstanding the fact that Chopin wrote almost exclusively for the plano. Mendelssohn also lacked the faculty for expressing tender avowals, confident intimacy, soul reaching effusions -a trait which Schumann possessed in the highest degree. But Mendelssohn's technic was tremendous; and his knowledge of the instruments and of the voices made up. to a certain point. for whatever deficiency might occasionally be detected in the lyricism of the inspiration it-

Versatility Perconified

It is, of course, futile to try to gauge the respective value of geniuses. Each one possesses his own individuality and cannot be compared

of an appraisal, it is advisable to separate the inspiration from the means through which it is expressed. Doing so with the above mentioned names, we find that Mendelssohn and Weber, for instance, were splendid orchestrators whose

TITANIA

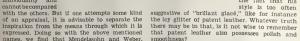
hn's very refined and delicate nature fitted him to

The Fairy-Like "Scherzo in E Minor, Op. 16, No. 2," by Mendelssohn

Naurice Dumesnit

Mendelssohn perhaps never reached the depth, while Schubert was decidedly below them, Schu-

Mendelssohn was supreme in the orthography, architecture and general presentation of all his works. Everything falls perfectly in the fingers, in the bow. or in the voice. Whether it is a niano niece a song a violin concerto, a sonata for violoncello and piono or a chorus from an oratorio, everything seems to have been composed for the enjoyment and the comfort of the interpreters, Sometimes these attributes, as has been already stated, may overshadow the intrinsic value of the text. One Parisian critic, commenting upon the reasons of the temporary disfavor in which Mendelssohn's music had fallen in the French capital THE KING AND THE QUEEN OF THE 'FAIRIES, OBERON AND during the first decade of this century, laid it up to the fact that his



Mendelssohn's activities as a musician were scores can be studied profitably to this very day; manifold. A member of the wealthy family of

bankers by that name, he was financially independent; and this enabled him to travel extensively. He appeared frequently in the European capitals as a pianist, giving the first performances of his concertos and other compositions for plano and orchestra. Later, he developed the famous orchestra of the "Gewandhaus" in Leipzig to the form which it still retains today, and to an international fame for long unique in the world. He was a remarkable conductor, precise and efficient, and he remained in his post for a number of years. It was during his directorship there that he had the opportunity to welcome Chopin to the city. He was much impressed by the visitor and termed him "a profoundly original and captivating artist at the same time as a consummate virtuoso." Incidentally, it is interesting to remark that Chopin, born in 1810, one year after Mendelssohn, also died one year after him. in 1849.

Mendelssohn's cleverness as a scherzo writer must not conceal his still more popular achievement among the masses, the "Songs Without Words." Here is also something distinctly his own. Many have become great favorites: the Spring song, all fragrant with lilacs: the Spinning song, with its delicate purring; the Hunting song, with its horns echoing through the rusty lanes of an autumn forest; these are on all pianos and sing in all memories.

Summing up, Mendelssohn's piano music does not belong only to the concert platform; its excellent pedagogic value should make it a part of the daily diet of all aspiring pianists.

A Piece of Many Beauties

The Scherzo in E minor is a spiendid staccato etude, calling as it does for many different modes of attack, in order to produce coloring within the staccato itself. Whenever the word staccato is mentioned, it is customary to think of the usual detached playing produced by the flexible motion of the wrist. There is also, of course the staccato which comes either from the forearm. or from the entire finger. But there still exists another way, and it is particularly suited to the extremely delicate tone quality necessary in this work; we might call it the "wiping" touch. It comes from the middle joint of the finger, and the action must be (Continued on Page 202)









FASCINATING PIECES FOR THE MUSICAL HOME

THIRD TARENTELLE

Wilson G. Smith used to say with his "Buckeye" colloquialism that his Third Tarentelle should be played with "zip." The piece. offers no difficulties for a well trained fourth grade student. Grade 4.

WILSON G. SMITH. Op. 84. No. 4



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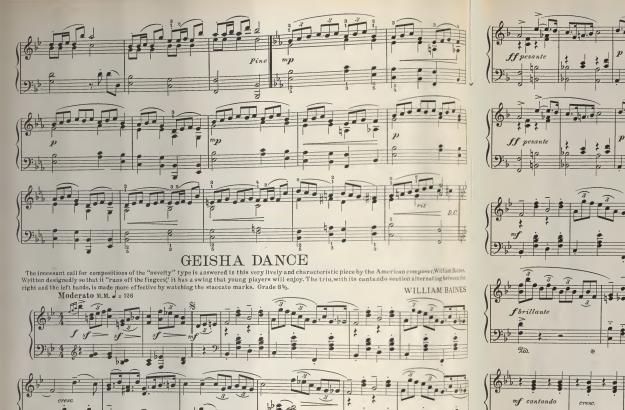
PASSEPIED

One of the distinguished sensations of the concert stage and the radio during the past few years is the brilliant and versatile Alec Templeton. We have the bonor to present, in this issue of The Etude, one of his latest compositions, "Passepied," which is so characteristic of his individual style that we are sure it will be played on scores of recital programs this year." The piece is a modern treatment of an old dance form and should be played up to the metro-nomic marking given. Grade 4





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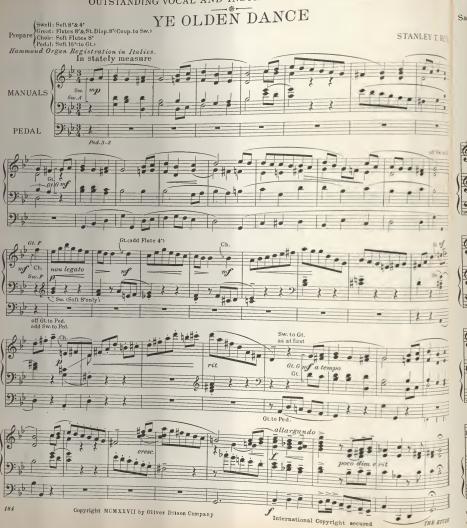




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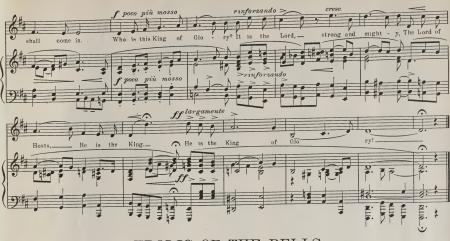


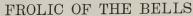


WATER LILIES









LOUISE WOODBRIDGE

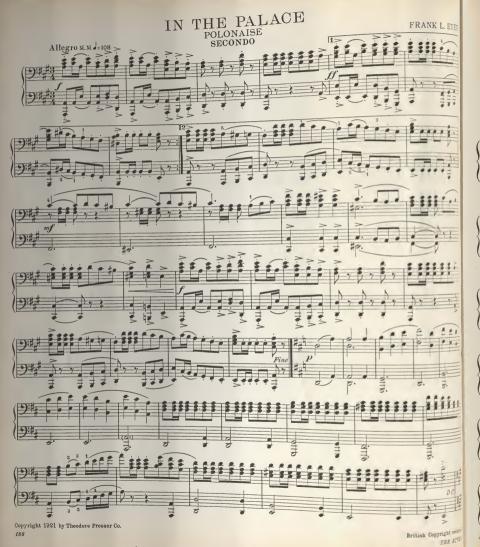




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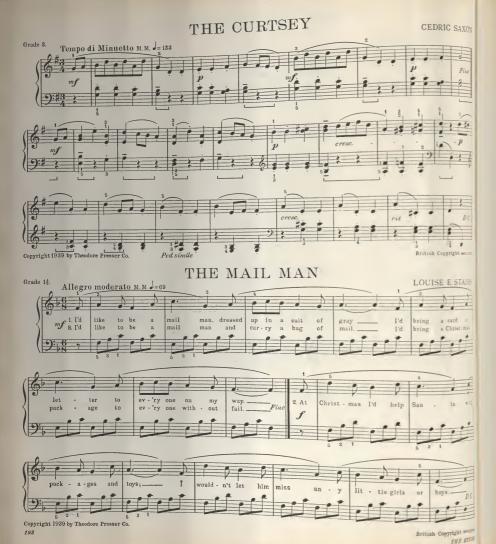
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The Heart of the Blues (Continued from Page 152)

Negro becomes impatient of silences, made the background of that poor and fills in the rest-spaces with im- piano thumper. If my songs have promptu embellishments of his own. value, it is not that of dance num-He slips in an "Oh, Lawdy!", or an bers alone. I have tried to write his-"Oh, Baby!" before the next regular tory, to crystallize a form for the beat is due. These natural improvisa- colored workman's personal music, tions are the foundations of jazz. As just as the spirituals give form to his the old folk airs came to be written religious emotions. (Incidentally, you down, the composers filled in the will find the same racial traits in rests, or "breaks," with the most the spirituals-the repetitive words, elaborate embellishments of which the groping blues tonalities, the they were capable. Then orchestras syncopated rhythms, the impromptu took them up and added new im- fillings in-elaborated along religious provisations for each of the various rather than secular lines.) For that instruments. Then more sophisti- reason, I cannot admire the sophiscated arrangers put in still more ticated, made to order, commercial elaborate curlicues. The grandson of blues, which mutilate the simple the old gang worker who put in a Negro elements by dressing them up. simple "Oh, Lawdy," fills in with vir- I have the feeling that real blues tuosity on the saxophone; but both can be written only by a Negro, who are expressing the identical racial keeps his roots in the life of his race. instinct in a typically racial way.

A Style Develops

first of the blues songs; and the suc- my answer to the swing question. cess of the filled in breaks was estab- Swing is not a new musical form;

together again, I entered the cheap Let me illustrate the psychology of himself by playing with alternate

hands. He told me of his life, and it seemed to me that this poor, tired, happy - go - lucky musician represented his race. I set it down in "go-o-one" and hold the note. The notes, keeping faith with all that

The Jazz-Swing Problem

I am often asked what differenti-Just as the syncopations and fill- ates swing from jazz, and I can best ins have become more elaborate, the answer the query by telling a story. form of the three line stanza has Long ago, I wrote Yellow Dog Rag. It undergone changes. The third line sold mildly weil, and after a while I is no longer a repetition; it has taken forgot about it. When the popular on the color of an explanation. In taste for blues asserted itself I took my St. Louis Blues, the line "hate to out that old number and changed see de evenin' sun go down" is re- its name to Yellow Dog Blues. Other peated once, but the third line tells than the name, I altered nothing. why, "'Cause ma baby, he done lef' Within an incredibly short time I dis town," Later, too, the simple, had earned seventy-five hundred natural twelve measure strain be- dollars in royalties from Yellow Dog came elaborated into the conven- Blues-which, as Yellow Dog Rag, tional chorus. So the blues developed had not sold well at all. That set me thinking. If a mere change in name I have been called the "Father of could account for this sudden sucthe Blues," and I am proud of the cess, then it was just "new fashion" title. My old Memphis Blues was the that caused its popularity. That is

lished the first time the orchestra it is merely a dressing up of jazz. It played it, when the chorus had to is artificial and often meretricious, be repeated time after time so that emphasizing the "jittery" aspects of the saxophone, the drum, the violin, jazz improvisations, without the exall the instruments, could have a pressive depth that belongs to genushare in improvising novel turns, ine blues. I suspect that it will pass My purpose, however, was not the in time, to make way for other "new creation of "hot" numbers. That they fashions." But the blues, like the have developed so is due to the in- spirituals, will endure as long as the herent characteristics of the music race does, because it is a genuine itself. My purpose was to capture in expression of folk traits. It may be fixed form the highly distinctive mu- born in Tin Pan Alley, but it is never sic of my race. Everything I have conceived there. It is popular music written has its roots deep in the folk in its truest sense, springing as it does from the soul of a people. For Although my St. Louis Blues is the that reason, blues may well be remore popular, I think Beale Street garded as "real music," and it should has the more interesting history. As be performed in a musical way. It is I was walking down Beale Street one helpful to remember that the fun night, my attention was caught by and the gaiety of the blues state but the sound of a piano. The insistent half their meaning. The other half Negro rhythms were broken first by gives them their name; they express a tinkle in the treble, then by a the pain as well as the joyous hoperumble in the bass; then they came fulness of an essentially simple race.

café and found a colored man at the the blues. Imagine a Negro who piano, dog tired. He told me he had owes his rent and has been able to to play from seven at night until scrape but half of it together the seven in the morning, and rested night before it is due. He knows he (Continued on Page 211)

The List of

TODAY'S GREAT ARTISTS WHO USE TODAY'S GREAT PIANO IS A MUSICAL

Wilhelm Bachaus Bola Bartok Josef Battista Harold Bauer Jeanne Behrend Anton Billotti Inssi Bioerling Moissaye Boguslawski Lucrevia Bori Marie Therese Brazeau Mario Chamlee Karin Dayas Jose Echaniz Severin Eisenberger Daniel Ericourt Corrine Frederick Arnold Gabor Walter Gieseking Jakoh Gimnel Boris Golschmann Eugene Goossens Amparo Iturbi Tose Iturbi Edward Johnson Alexander Kelberine Alexander Kipnis

Dwight Anderson

Josephine Antoine

Josef Lhevinne Rosina Lhevinne Jeanette MacDonald Alfred Mirovitch Erica Morini Charles Nacgele Joaquin Nin-Culmell Willem Noske Louis Persinger Henry Pildner Lily Pons Angel Reyes Moriz Rosenthal Irma Scheneuit-Hall Tito Schipa E. Robert Schmitz Bernardo Segall Leonard Shure Johann Singer Ruth Slenczynsk Leo Smit Joseph Szigeti Magda Tagliaferro Alexander Tansman Alec Templeton Helen Traubel Paul Wittgenstein Samuel Yaffee

The major consideration of the truly great concert artists is the authentic expression of their art. It is therefore with pardonable pride that we point to the imposing list of today's great concert artists who have chosen as their sole vehicle for musical interpretation,



THE BALDWIN PIANO COMPANY, CINCINNATI Also built by Baldwin -- THE HOWARD . THE HAMILTON . THE ACROSONIC

Bringing a Song to Life (Continued from Page 164)

the smooth, satiny, Sullivan treatment, but midway through the chorus shifts to a gay, lilting mood: here either mood is appropriate, but the mixture confuses the audience, and the effect of arousing one emotion by holding to one sustained. consistent mood is lost; and so is the singer's hold on the listeners. chill a cold tone quality.

Words That Awaken Life

A song with its mood established as the lyric says, and give the I love is a song brought to life. Good dic- you a whispered quality. tion will let your individual words be understood, good phrasing will give them sense; but to bring a song as in Song of the Vagabonds, certain to life, you must make your listeners words must actually be shouted believe in it, thrill to its drama, and to give the rousing effect that is he swaved by it emotionally. The needed. mechanical basis for doing this lies I'd suggest that after you have in determining which are the "significant words" of the lyric, and in bringing them out.

In every song there are one or two words on which the entire meaning pivots. In every good phrase, there is one word which lifts the phrase from the trite, makes it "different." breathes life into it. points up the thought, answers a question, lends color or atmosphere, and so on almost without end. It's the "significant word"; the word without which the phrase would be

Often the significant word is that which answers the reporter's question marks. Try to pick the significant word in the titles below, and then check your selections against my choices in the right-hand col-

Somebody loves me Who? SOMEBODY I'm Alabamy bound

Where? ALABAMY You leave me breathless PREATHLESS. How? This is my first affair

Which? Now it can be told When? Three little words How many?

Isn't it a lovely day? What kind? It's been so long To what degree?

CONTRAST OR REVERSAL WORDS

Brown eyes, why are you blue? WORDS OF ENTREATY

PIESSY he kind ROMANTIC WORDS I gave my HEART away. . . . You THRILL me thru and thru IMPERATIVES

TRY to forget. . . . Don't ever leave me. ANSWERS TO ACTUAL OR IMPLIED

QUESTIONS . confidentially, it's you.

WORDS EXPRESSING LONGING. SEPARATION AND SO ON Oh, how I miss you tonight. PLAY ON WORDS

Be enthusiastic about wonderful

ATMOSPHERIC WORDS

COMMANDS OR SUGGESTIONS

PORTIST WORDS

worked out your preliminary phras-

ing, you check each phrase and lo-

Especially in Type I male songs,

trolled vibrato. "Schmaltzing" the word with a and it's only a step from hambure "Schmattzing" the word with to hash. A little expression goes 2 augh, soo, vocat manner sm, the long way. Don't follow the lead of Spring is here-I HEAR. INTIMATE PRONOUNS melodic variation. Just you and I. CHEERFUL WORDS

Technically, of course, you "treat" not the whole word, but just its accented syllable. Also, you do not stress two words in succession, such as in I've been a BLIND ONE, except . . in the CHILL of the night. Give possibly in a dramatic ending. Finally, in planning your treatment ... and whisper "I love you." Do of the "big" word always bear in mind the fact that musical considerations may outweigh the dramatic element. Be ready to compromise or even sacrifice the word if your dramatization of it forces you to fight the melodic line.

Now a caution about insignificant

before or after the word.

how our church choir director used to reach his peak of artistic interpretation when he said, "Page 14 soft." This was my introduction to the subject of Dynamics in singing words. We refer to them eisewhere

out of the song, but he won't know

a porterhouse steak into hambure

the gushy lady elocutionist and

knock the song over the fence

especially in front of a microphone

which is going to exaggerate ever-

thing you do anyway. Don't pour

expression on every word until the

song is a sticky mess and the rendi-

tion takes on the hysteria of a movie

trailer. On the other hand, don't be

as coloriess as an undertaker's ad-

I remember as a very small hor

vertisement.

before or after the word with a con- why. Too many obvious tricks make

The trained singer usually possesses a tremendous dynamic range Rosa Ponselle, for example, sines with giorious quality all the war from a barely audible planissimo to a fortissimo of terrific power The development of the dynamic range is one of the first objects of classic voice training.

in the book as "casual words"; they are the ones which have no importance beyond tieing the lyric together. Examples: Expressions such as in the, for the, at the, didn't you, isn't it a haven't you the don't you, would it be; in short, combinations of prepositions, articles or auxiliary verbs. If sounded carefully they take on too much importance and throw the really significant words into the shade by taking away the shadow part of the contrast. These words are such that your listeners know what they are even though they are not sounded with crystal clarity. Consequently, I suggest that you and every consonant distinctly enunskip over them casually. As a mat- clated ter of fact, in highly intimate sing-"Please, Dad, make it Andante Grazioso not Presto Agitato on the down beat.

otherwise have to dig for them. There are also whole phrases rately and economically taken. cate the significant word in it. As I which are unimportant; often re- To make the voice express you said, some significant words will be ferred to as "throwaways." The feelings, wishes, and moods is the highlighted naturally, having been clever songwriter realizes that a seventh principle. Of course the given sustained melodic value; as in song which is relentlessly dramatic voice will not instantly respond to who (four beats) stole my heart all the way through has no contrast, all you feel; but do not allow that away. Others are important to the and is tiring to an audience. You to discourage you. Voices never bephrase, but not vitally important to should follow his lead and give conthe meaning of the song as a whole; trast to your own rendition by over night. But continue to pol to these you'll give a subtle expres- "throwing" these lines away; not into practice what you have seen slon, "think" their stress, almost not going so far as to muffle them with and heard, and the voice will grow stressing them, since simply your sloppy diction or soft volume, rather progressively more expressive. realization of their importance will just rattling through them with no Exercise the imagination by real particular emphasis. Important ing the words of a song over and Here are some other earmarks of One or two of these significant phrases may also be "thrown away" over until you realize the experience

> feature by singing them a shade issue, which is putting across the ing how the pattern of notes guide louder, or considerably softer, or by mood of the song, to which end the the thoughts and the melodic limb some effective dramatizing device. highlighting of the significant word expand the feelings expressed with These devices are covered in detail is an important tool, but only a tool. the words. These devices are solved in other chapters but I'll include Most stressing or highlighting this will stimulate you to sing the here a reminder of the most comshould be imperceptible, the emotion
> message of the song with personal or understanding being produced in warmth and appropriate enthus-In ones.
>
> Extra sustaining—usually after the listener without his realizing asm. Sing with round, return the state of the hurrying over the preceding casual hurrying casual without his consciously realizing When people like to listen to the

The Most Rapid Way to Improve Your Voice

(Continued from Page 166)

When Fred Astalre and Ginger ing you can actually abandon your Rogers are singing, they are as dell singing tone and "speak" these with the movements of their lips words occasionally, which is an and tongue as they are with those especially useful trick when they of their light dancing feet. No croccur on notes so low that you would tra movements, no loss of morement, but all the right ones accu-

Here are some other earmans of the distribution of the distributio point up the whole meaning of the through dramatic understatement. It had been your own. Play the much Now let us get back to our main on the piano again and again, notic-

> Pausing for breath, or pausing that it was done at all. If you're sound of your voice, you have Pausing for occur, to possensy that it has notice at all. At you're sound or your voice, momentarily without breathing— really good, he'll know he got a kick learned your lessons well.

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MARCH. 1940

Voice QUESTIONS

Answered by DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the jull name and address of the inquirer. Only initials, or pseudonym given, will be published.

and atrong with clear tone tones. As a tone

and with every changing pitch. Never note

and with every changing pitch.

and with every chan

A, Dubois wrote the "Seven Last Words" in 1867, when he was chorus master at St. Cio-tilde's church in Paris. It must have been tilde's church in Paris. It must have been produced soon after that either in St. Clo-tilde's or in La Madeleine, and ever since it has been very popular all over the world. I cannot find any record of the first performance in Philadelphia. 2. The tone quality of your voice must de-

termine whether you are contralto or not.
Your range is a long one, and if the tones Your range is a long one, and if the tones are all good and your scale smooth you must be a very valuable singer, For example, you could sing the mezzo parts in Rossini's "Stabat Mater" and in Verdi's "Ecquiem," in the original keys, Perhaps you have that rare voice sometimes called mezzocontrait which has a tone quality almost as dark as the contralto combined with a range almost as long as that of a mezzosoprano. Your own should guide you.

3. In a long answer to M. A., which appeared

recently in The Etude, I have tried to explain what happens at the vocal cords when deep female voices change from the so-called chest voice to the so-called medium. Please read it.
If there were no mucous in your throat, it if there were no mucous in your direction, would be hard to imagine any voice production which would expel it. As I explained in the answer to M. A., the change of register allows the vocal cords to be slightly less firmly approximated at the point in the scale firmly approximated at the point in the scale that you mention, and therefore any mucous present would become more audible. Nervous-ness could do many unpleasant things to a singer, but I do not see how it could produce mucous in the throat.

A Canadian Baritone
Q. I have been a reader and an admirer
of your periodical since 1934, and I look
eagerly for the issues as they come. Will you bc kind enough to answer some questions?

1. My teacher claims that tones must not be

down. Also very little breath used, with the by sniffing up the nose as if sniffing a flower. Also dropping the chin is alleged to press back on the spine at the nape of the neck and open the throat. She claims this is singing on the breath, and is artistic singing. Is this

3. I am a baritone, range from F below the bass staff to A natural in the treble staff. I cannot help pressing a little on the lovest and highest tones. One night I was awazed

5. Must a man be tall to make a success on the operatic staget My teacher claims I am too short for opera, but all right for concert work as I have an exceptional voice. I am five feet four inches tall, weigh one hundred forty pounds and am thirty years old. I have heard that Donald Dickson, on the Chasc and Sanborn hour is five feet three inches,-H.

A. We think you have not understood very well your teacher's explanations of the processes of voice production, and we suggest that you have a heart to heart talk with her.

Contralto or Soprano-Dubois' "Seven Last so as to clarify her remarks. For example: The set of the section of the sectio

4. How can one place the tone against the bridge of the nose as if sniffing a flower? When jaw, throat, palate, and all the pronouncing muscles are free and comfortably used, and the correct amount of breath employed, often a sensation of vibration is felt about the bridge of the nose. It just occurs; one does not make it by any willpower or effort, Perhaps this is what your teacher means.

An open throat occurs when there is no stiffness of the external muscles of the larynx. It is indeed a very desirable thing. Just in proportion as these muscles are stiffened does the sensation of openness of the throat disappear.

6. It does not seem anatomically possible

to press the chin back upon the spine. You must have misunderstood your teacher. 7. Singing on the breath occurs when every bit of the air expelled by the lungs is turned into tone, none being wasted between the vocal cords. This requires a beautiful co-ordination between the vocal cords and the

8. A tail man looks better on the operations stage. He can wear his costumes to better advantage, and presents a more heroic ap-pearance. However, if your voice is fine enough, your personality pleasant enough, your musicianship adequate, your diction clear, and you are a convincing actor there will always be a place for you, either in concert, recital, or opera.

9. It would be in very bad taste for us to

9. It would be in very bad taste for us upublish any details concerning the personality of any of the prominent singers or radio artists. We suggest that you write to Mr. Dickson, in care of the Chase and Samborn Hour, and perhaps he will furnish you with the information you desire.

Some Songs for a Recital, and Loosening Exercises
Q. I am a tenor of nineteen and sing a

great deal, especially in radio work.

1. I plan to give a song recital in the spring and I do not know how many and what kind 1. My tracker claims that force which not be and I no not know now many and whole kind forced up or present down but be allowed of songs to him.

2. She claims the jew should be dropped opening and loosening the throat!

3. In Movery little breath used, with the statement of th

4. Is a slight shaking of the throat a sign of incorrect singing t—S, G.

A. Sing about four groups of songs, of very A. Sing about four groups of songs, of very contrasting types. It is usual to commence with old Italian or old French songs for the first group. For the second group you might have some German Lieder by Brahms, Schubert, Schumann, and so on. Third group. modern French and Italian songs—Debussy, Ravel, Cimara, Le Normand, and others, Last group, modern English and American

2. Almost any book containing scale exercises through the octave and the ninth, ex-ercises in thirds, and so on, would help. Try some of the exercises in Abt's Singing Tutor.
Vol. 1 and 2. It is easy to get and has stood the test of time.
3. Mozart's Allcluia was designed for B

female voice, and I think it might cause some unfavorable comment if a man sang it. 4. If your throat shakes, especially about the larynx, this usually indicates a tremolo. Watch it carefully





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Worth While

would have meant hardship for the the key to the needs of both." organist in outlying districts; but the splendid radio programs avail-

different sets of instrumental choirs, is often helpful to specialize in one and the tone must be projected enquite as the composers do. The great composer at a time, following an intirely by head resonance.

The Choirmaster in Action

ruther, the organist must be a tage over the one wild make the singing may be good, yet all the competent improviser. Not everyone first acquaintance with the child singing may be good, yet the difcan be a Marcel Dupré, of course; voice in his capacity of executive, ferences of tonal approach, and the can be a Marcel Dupré, of course; voice in his capacity of executive consequent differences in effect, are but at least he should speak the At all events, he should make a consequent differences in effect, are out at least he should speak the At all events, ne should speak the At all events, ne should speak the At all events, ne should speak the should speak the At all events, ne should speak the sho must. In order to bring the best valThe ability to improvise fluently in
which is a specialty in itself. Here
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foundation stops, mutation stops, ment in Mozart by a similar study naturally to select those means of in which no one voice stands out but strings reads and so our way to be stands out but the select those means of in which no one voice stands out the select the select those means of in which no one voice stands out the select the se strings, reeds, and so on; and the use of Beethoven, Brahms, and so on emission which are best for it. If all blend together for the creation of the full resources of these will de- Again, since the organist must fre- you have ever observed boys in the of a single tonal quality. In the pend upon the awareness of the or- quently provide accompaniments for open country, you will know that cathedral, we have a boy choir of ganist. It would be impossible, for music originally intended for other they never force their voices when forty voices and a men's choir d instance, to bring out the great instruments (plane, violin, orchesbeauties of the Brahms "Requiem" tra, for instance), he must master tance. Instead of bellowing out, as cally and drilled in interpretation on the organ, without a thorough organ transcription. And he must be adults might do, they select some and tonal nuancing. Both must be and detailed study of the orchestral a ready transposer. "It often hap- call with vowels in it—like "Oo-ooo!" dealt with according to their indiscore. The best way to acquire this pens that hymns, as written, are —and project it by a change of vidual qualities, as boys and men orchestral sense is by listening to either too high for the congregation, tonality in a downward scale, hit- In working with children, the choirorchestral performances, score in or too low for the boy choir. Thus, ting each note squarely in the mid-master needs a tremendous reservoir hand. A decade ago, this counsel the organist must be able to adjust die, without the least forcing, and of real enthusiasm. Children fel allowing the carrying power of the this, and will give you anything resonated tones themselves to do the you want as a result. They must be work for them. It is precisely this told exactly, however, what it is able today make it possible for any- In his second capacity, the direc- natural emission of which the choir- that you want. They must never be one at all to receive his hints from tor of church music will have one or master must make use. First of all, discouraged. Never scold them comasters ranging the gamut up to more choirs to train. He may have however, he must understand it, rect them in terms of what they Toscanini. Again, excellent editions a boy choir, or an adult choir, or Naturally, each individual choir- can do better; always let them feel of the various scores have been put both. The technic is quite different. master uses methods of his own to that something, at least is goodout in miniature form, at small cost. The director who has himself served produce the tonal ideal he has in

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Many libraries rent or lend these.
Further, the organist must be a large over the one who makes his visits different churches. All the

Fortunately, the child voice tends achievement of that tonal masting (Continued on Page 216)

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ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc. Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. Recently I have started to work on the

Q. Will you kindly adrias the correct type
Toccase from the "FIFTh Organ Sumphony" of masks to we place of which
Green, Seeft, Orea and Feed useth Seeft to The
Choic and Great to Pedal complexs. Because
Churches seems out of place—G. I. Persetwort
Thorse from the composition purple by many
A. The type of Positive to he was about the A The type of Parliad to be used should associate in our 4, 6, 0. Chapter, 1 on agree that in the execution there is a ropid chapter of manual throughout. Will good school more of manual throughout. Will consider the manual transfer of manual through the manual transfer of manual

of mannas interacted—to Terror of mannas interacted—to Terror of mannas interacted—to Terror of the mannas is indicated—to Terror of the mannas is indicated to Terror of the mannas is indicated to Terror of the mannas is indicated for "Per" (Choir with Swell coupled). At the beginning of means the "Co" (Creat), with the left hand remaining on the "PEr" Both in the mannas are played on the Great beginning of means the "Co" (Creat), with the left hand is indicated by the left hand at beginning of measure 44 followed by the left hand is indicated for the Choir at the beginning of measure 44 followed by the left hand is indicated for the Choir with the planning of measure 44 followed by the left hand is indicated for the Choir with the planning of measure 44 followed by the left hand is indicated for the Choir with the planning of measure 44 followed by the left hand is indicated for the Choir with the planning of measure 44 followed by the left hand is indicated for the Choir with the planning of measure 45 followed by the left hand is indicated for the Choir with the planning of measure 45 followed by the left hand is indicated for the Choir with the planning of measure 45 followed by the left hand is indicated for the Choir with the planning of measure 45 followed by the left hand is indicated for the Choir with the planning of measure 45 followed by the left hand is indicated for the Choir with the planning of measure 45 followed by the left hand is indicated for the Choir with the planning of measure 45 followed by the left hand is indicated for the Choir with the planning of the companion with the contribution of the contribution of the A. We are not familiar with "rapid changes (the last note in measure 66 should be in-(the last note in measure 96 should be used for coluded) and the right hand remains on a reduced Great Organ—both hands being hayed on the Great Organ in measure 74 (similar to the Foreign edition). Thus the remains on a Great Great in description of the remains of the Great Great in measure 74 (similar to the Foreign edition). Thus the remains a confidentiation of the remains a read also combinations of the remains a read as combinations of the remains a read as combinations of the remains a read as combinations of the remains of the remai closing measures prove a tonal climax—being played on "Full Organ." The Foreign edition does not indicate the return to the Great in measure 47. You can choose from these in-terpretations or adapt the number to your organ as may seem best to secure the several

Q. Please explain the meaning of "Unit Organ". What organ book is recommended for defining stops, structure, quality and so forth? —H. G. S.

A. A Unit Organ is an instrument in which extended sets of pipes are used to produce stops of the same quality at different pitches —an illustration—a Bourdon (97 pipes Unified) can be used to produce the following five stops:

> Nazard Flute . Flautino

For information as to structure of stops and so forth we suggest "Organ Stops," by Audsley or "Dictionary of Organ Stops" by Wedgwood.

with a smaller due to the same builder, and are not seek furnished by the same builder, and are not seek furnished by the same builder, and are not seek furnished builder bui exorbitant for the style of chimies speciment. We do not know of a used set of chimies that or care available, and understand there would not be much saving in acquiring a set of which can be secured through the publishers

A. There are a number of stops include

stops. We suggest your experimenting with combinations. Accompanying stops will de-pend on amount of tone desired, contrast and so forth. The Accompaniment Organ being so largely the same as the Solo Organ, you will have to select suitable stops to be used for accompanying the solo effects used. We quote from "Organ Photo Play Instructions" (Mills): "Glockenspiel, Chrysoglotte and Or-chestra Bells are of the bell variety and are good to be used as solos and can be coupled with other stops in the organ for good effects." The Krumet may be used as a solo stop. We cannot advise you as to its use in "Jazz" effects. The specification includes a Diapason as well as an Octave 4', which leads us to think you are in error as to there being no Open Diapason. Hymns can and should be available, substitute the most suitable stons at your disposal. According to the book al-ready named, Castanets are used in Spanish and Mexican Dances, and you shall have to decide on their mode of use according to effect suitable. We cannot tell you the use of the piano-like pedals you mention. As second touch emphasizes the quality of the stop so used, select whatever quality you wish brought into prominence—limited, of Q. Will you please give me some informa-tion concreting chines for our church organ! Human tremole is effective on the stop bear-An organ service mon suggests — chines ing that name, the Tubs Tremole on the "M" and states they can be purchased and chines the solid Tremole on stops in-Tuba, and the Solo Tremolo on stops in-cluded in the Solo Organ, we presume the instatled for \$150. It this price about right? cluded in the \$000 Organ, we presume the trans also suggested that we might focate Main tremolo includes such stops as are not a used set of chimes for less. Do you know of such sets?—W. C. K.

and the suggested of the suggested by the other tremolos. The organ is no doubt useful as a theater instrument, a used set of chimes for less. Do you know of such sets. W. C. K.

A. The chimes you specify are constructed with a smaller belt than the more expensive sets furnished by the same builder, and are the "Jazz Band" you mention. We are sets furnished by the same builder, and are



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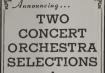
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(Continued from Page 171)

and more of what seemed to be an inexhaustible store.

He made frequent allusion to a remarkable Stradivari he claimed to possess, and which he called the "Salabue." Importuned to produce it, he steadfastly refused, yet, with each subsequent visit, he waxed more eloquent in its praise. Perhaps he had a well laid plan by which some day he would profit mightily in thus adding fuel to the fire which consumed his hearers in their deeire to see this wondrous violin!

It was during one of the meetings with the great Paris maker and dealer, J. B. Vuillaume, while discoursing on his favorite topic, that the incident occurred which gave rise to the name which ever since has been attached to the violin.

The famous violinist Delphin Alard, was present; and, having heard of the by then considered mythical chef-d'oeuvre of Tarisio's collection, is said to have exclaimed. "Ad ca. votre violon est donc comme le Messie; on l'attend toujours, et il ne parait jamais."

Thus, with a halo of mystery and a luster of glory cast about it, reference to the instrument thereafter included mention of Alard's comment until "Le Messie" became its accepted title

Although Tarisio had gained his end in creating an ever-increasing interest in his possession, he never gratified the desire of those who implored him to produce it, remaining obdurate to all entreaties and the temptation of offers to purchase it. Throughout the remainder of his days, the violin was considered to be no more than a fancy, a chimerical subject of Tarisio's imagination.

Treasures in Transit

proached, when Vuillaume was ap-

months later, and in January, 1855.

the great connoisseur himself ar-

rived. His first concern was to as-

and it was found to bear out en-

tirely all the eulogistic ramblings

Relatives were promptly ap-

His death came in October, 1854 proud of the fine patriotism which In Oaxaca I heard music for a color-He was possessed of incredible these two of its citizens have ex- ful plume dance. It was one of the hibited in thus making permanent brightest bits of barbaric glorificathe possession of treasures of un- tion I had ever seen. Enormous assessable value. It is deeply to be scarlet - feathered, panlike headregretted that one of them has de- dresses and brilliant trappings found to have passed away, unatparted this life before he could take served as costumes. The accompanitended and probably unloved, in an attic of a poor dwelling at Milan, part in the presentation ceremonies; ment was a simple native brass band Arthur Frederick Hill passed away plus native drums and rattles. The surrounded with a great number of February 5th, 1939.

Messle", which now again, probably do not know and I wonder who does for the last time, has changed own- This and a thousand other para-

Stradivari, but also of all the instru-

ments which had been their late

For over twenty years, until his

death in 1875, Vuillaume guarded

sion. It was housed in a glass case,

and no hand was allowed to touch

it. So complete was his denial that

rumored that he himself had fash-

After his death it became by in-

heritance the property of his two

wife, and in 1877 Alard became its

sole owner, retaining it until he died

in 1888. After the death of Madame

Alard in 1890, it was sold, to leave

Through Wijiiam E. Hill & Sons,

of London, the violin was acquired

came into the possession of the

France probably forever!

handiwork.

in six figures.

artistic rarities

owner's consuming passion.

. Do You Know?

That Wagner, Mozart, Verdi and Puccini sure himself of the existence of the oft mentioned Stradivari of 1716; the world's operatic fare?

that more than three hundred and fifty for folk music, or for rauses and salty of the "Salahue" such that here published in the United opments in a highly cultured type of purchase, not only of the "Salabue" States, under the title of "Memories,"?

Down to Mexico.

(Continued from Page 151)

death in 1875, vuillaume guarded the instrument jealously. It is re-Mexican and typical of the Indian corded that he once considered selidances. When published, pianiste ing it, but it never left his posseswill find it an interesting addition to their repertoire. Musicians in Mexico usually speak of Galindo or others see it exposed, that it was one of those "white hope" young. sters. American musicians might ioned it of his own conception and well keep his name in mind.

Candelario Huizer, the librarian of the orchestra, is a strange onie little man. An academic studious, daughters, one of whom was Alard's ness seems to form a regular halo about him. A bit reticent personally his transcriptions of Bach sound as biatant as a carnival. He dresses Bach in Berlioz garments.

An Art of The People Music is loved in Mexico Nearly

by a Scotch amateur, but later again everyone plays and sings Sentimental songs thrill the heart of any brothers Hill, who have since con- tourist looking for that romantic sistently refused all overtures to color the guide books tell about part with it. Princely offers are said There is a little cafe in Taxco where to have been received, among which, every night two musicians, Tito and one from a prominent American Vincente, play and sing. They have manufacturer is said to have been never had the benison of formal musical training, yet they do what In thus nearing the end of the we with all of our theorizing often history of this famous violin, it is fail to accomplish. They make music, fitting that one should tell of the simply and beautifully; they give it altruistic gesture which the jast a fascination that only the most owners made to their country and glamorous of coloraturas in their which had to do with the final dis- heyday have ever given-a seducposition of this, one of the great tiveness, a joy and deviltry that no American folk music or jazz, or any It is now but a few months since swing variety has even possessed. the knowledge became public that I heard one day near Ixmiquilpan

the brothers, Arthur Frederick and a weird native melody played on a Alfred Ebsworth Hill, had offered a flute as some natives carried a collection of rare instruments to the freshly baptized baby down the road. Ashmolean Museum at Oxford. This They carried a pot of incense to waft magnificent gift has been accepted their Christian prayers to heaven on and ere long more detailed informa- the wings of a song that perhaps tion of its nature will be available. Intoned a prayerlike bit of devotion The British Nation may well be to Quetzacoati or some other diety. SECURG NAME EASY send for free instruments, with none of the comdestined information to fastern School of the could well have
of voice Culture, Chambersburg, Penna
of voice Culture, Chambersburg, Penna
afforded, a marryr to his obsession. doxical experiences await any musical voyager into this strange country. Not far from the heart of Mexico City is a little square where for a few American pennies groups of musicians will play and sing-Sometimes a band of youngsters, untutored as they are, have a natural rhythm and beauty of voice that is modern music, it is there.

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I think that using several more coats of this very scarce, Indeed. I think that using several more coats of task variable would improve the appearance of variable to the first of the variable vari by a Master of the Instrument.

It contains full information for making bad much experience in teaching. Many fine violins, with diagrams, tools for working out violinists, prove very indifferent teachers. the parts and many formulas for preparing when the all the principal varnishes; also directions to others. all the particular variables, glass of unecounts of others.

of ot boge, turmeric, or saffron; any of the fore-going will give various shades of yeilow. For red, use dragon's blood, or red saunder's and teaching can be discussed in a few hours, wood. By a judicious use of these colors atthough not the actual playing. The formalimost any of the violin thirs may be tion of violin classes, under the direction of obtained.
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I hope you know every word of this book by

ities state the years of his birth and death, or the years when he commenced and termi-nated his activity in violin making. Some old history of German violin making might con-vey this information, but I cannot give you

master of the instrument. He not only should be a good violinist, himself but also have violinists prove very indifferent teachers when they try to impart their knowledge

pupils and their parents. A great deal of the science of the art and theory of violin playing a skilled teacher, often leads to good results.

technic required for the viola is possibly less extreme than that required of a first violinlet. Orchestre positions are obtained by examinations of applicants. These examinations are conducted by the director and concertmaster of the symphony orchestra in which the positions are to be filled. I have attended many such examinations, and they were very

interesting.

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ing in students symphony orchestras, which are always to be found in leading conserva-tories and coileges of music and similar institutions. By all means take an examination, if you can secure such an audition. If those I hope you know every word of this book by hearing you think you are not up to the heart for princes on order of the content of the fitting which will be desired by the fitting the fitti

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(Continued from Page 156)

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made-highlights from an opera as politan Orchestra, under the direcof five discs offers a condensed ver- Drinking Song and the Love Duet sion of the recent revival of "Otello", from Act 1; Iago's Credo, Otello's as it was and is being done at the Ora e per sempre addio, Cassio's Metropolitan. Martinelli is heard as Dream, and the subsequent scene the Moor, Helen Jepson as Des- from Act 2; Otello's Monologo and demona, and Lawrence Tibbet as the Trio which follows from Act 3; creditable artistry, and the Metro- Otello's Death Scene from Act 4

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Some Vital Problems of the Clarinet

(Continued from Page 169)

joint of the instrument, so that the alarm, fearing that the hole will not weight of the instrument rests on be completely covered. But this parthe thumb just between the nail and ticular hole is the smallest of the the knuckle bone.

Finger Control

Clarinet technique, like most in- be kept in constant contact with the strumental techniques, involves the aforementioned keys, and the only use of arms, wrists, hands and motion needed in opening the keys fingers; but it is in particular a will be a slight straightening of the finger technic that controls tech- finger for the G-sharp key, and a nique. If this axiom be kept in mind short sliding motion for the A-nat. -"Clarinet technique depends on ural. This position almost overcome good finger technic," many mistakes the awkward passage over the sowill be avoided. The use of the arms, called "break" of the instrument wrists, and hands generally is more from A-natural, second space to B. of a disuse than use; that is to say, natural, third line. the less motion involved in their use, The right forefinger should be held the better and smoother the result. at an angle overlapping the fourth The fingers must do the work in clar- tone hole of the instrument, and in inet technique-must do it cleanly, such a manner that the second smoothly, precisely, and must be sup- knuckle touches and completely corported and held to their task by a ers the two lower trill keys of F. still position of the wrists, hands, sharp and E-flat, B-flat, This en-

Fingers must be trained in the two keys by merely straightening same way that a sleight of hand this finger from the second kunckle, performer trains his-by a slow, and obviates the common and incareful repetition of fundamental correct downward motion of the movements until absolute perfection right wrist. Both of these forefinger of control without loss of motion is positions will aid in holding the achieved. One of the finest pairs of wrists still, and the resultant sense hands in the profession of clarinet of relaxation will help the performer playing belongs to a friend of mine in his development of velocity. who is a past master in the skill of the hand being quicker than the eye. Finger consciousness is essential to anyone who would be skillful with rect position, the next point to check his hands. One not only must de- in the hand position is the use of velop a train of exact reactions to the little fingers. Here one must

perfect motor control. Correct position is of basic impor- and the result will be completely tance in the development of finger satisfactory. The use of the tips of control. The correct position is the fingers will enable the performer, most natural of all positions, and in this case, to employ all of the contrary to any idea as to its diffi- alternate keys to great advantage, culty, its very simplicity makes it so. and will also lend speed to his tech-To one who has acquired the proper nique because the balance point of position, it seems odd that a begin- these keys is generally at the very ner on the clarinet almost inevitably tip, and the push required to open assumes an awkward position. Yet them is much less there than at the with a few slight adjustments of center. finger position and a few hints on If the forefinger and the little the proper approach to the instru- fingers are placed correctly, the ment, it is at times astonishing how other fingers will fall naturally into

The two fingers which supply the must be slightly curved in order to basic "formula" for the correct hand possess the proper strength and position are the forefingers. If these firmness in movement. It will be fingers are placed in the correct found that the fourth and little position, the rest will follow easily. fingers of each hand naturally move The left forefinger should be placed together, and an effort must be across the two keys on the top of the made to develop independence of acclarinet, the A-natural and G-sharp tion, for the little fingers in parkeys respectively, in such a manner ticular. that the second knuckle of the One other very important techfinger touches the G-sharp key and nical point in clarinet playing must the first knuckle touches the A- be mentioned before we turn back natural key. The finger will prob- to mental aspects of the problem. ably then overlap the first tone hole Since the clarinet consists of a

tone holes, and in no case will the ball of the finger fall to stop it The knuckles of this finger should

ables the performer to open these

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Tips to Tips

If the forefingers are in the corstimuli, but he also must develop a remember to place the tips of the little fingers on the tips of the keys,

quickly beginners overcome their the correct position. Generally they must overlap the tone holes, and

at the base of the ball of the finger. stopped pipe in which an air column Many people view this position with vibrates, to produce sound, and be-

cause the pitch is varied merely by never break down. Speed in playing TRY IT FREE! THE FAMOUS FRANZ by this method that the tones will pelled once and for all. ELECTRONOME "The Metronome that Operates Electrically Two take no chance with the ELECTRONOME.
Teachers of the Control o tains to smoothness of execution. Tone production must be in character with the type of composition being played and the requirements of ASK YOUR MUSIC DEALER the number itself. In a swiftly movfor a FREE trial. II, after testing the ELECTRO-NOME six days, it falls to give full satisfaction, rounders will be instantly selemided. If your dealer does not have the ELECTRONOME, send us hat name and ark for FREE descriptive bookles. FREE trial arranged without obligation to you. ing arpeggio passage the "pop" is desirable, whereas in a slow and reverential style such an abrupt sound would be awkward and out The FRED, GRETSCH MFG. CO. of place. The use of this method Musical Instrument Makers Since 1883 60 BROADWAY, BROOKLYN, N. Y. must be left to the performer's good judgment.

The Mental Attitude

In referring to the mental side of the problem of technique, we can simply define this outlook as our manner of thinking of what we do in order to do it better. Perhaps the effective thing to do is to employ maxims, or catch phrases in order to help us remember what to do. At least we can theorize for ourselves, asking the why of what we do as well as the how, and finally we may develop what may be called a psychology of technique. It is, of plied to the clarinet in particular, technique. but one might suggest the possi- Finally, there is a good workable bilities. It will be true always that everyday psychology to apply to the a good technique can result only matter of technique. by the aid of well-balanced and poised conception of what immediate and what ultimate results are to be sought. The mind, however, must The modern composers give not a not be preoccupied, it must be re- bit of quarter to the clarinetist; a laxed. The ideal state is one of "con- good deal of difficult writing is to trol with relaxation." A good tech- be found in the newer compositions, nique brings about control that is a but most of the seeming difficulties sympathetic ruling of the hands, will melt away if the player is willnot a strained dictatorship over ing to use a little logic, a little enthem. Balance of playing can be at- thusiasm, a lot of work. Only by tained only by keeping a reserve development of his physical and supply of speed-and herein lies a mental powers does he earn the dispossible, and the technique will nique.

opening or closing holes which con- is only a relative matter, for if the trol the use of more or less of that composition can be played slowly, pipe, the placement of the fingers on correctly, it can be played as quickly the holes must be accomplished with as desired, so long as it can be played great accuracy, if a clean definition absolutely perfectly at the slow of pitch is to be obtained. To this tempo. The composition remains the end, then, the performer must be same, speed is variable, and perfeccareful to "snap" his fingers down tion of playing does not depend on on the holes or keys with a precise speed. If one can bear this in and rapid movement, and must raise mind, the most feared bugaboothem in the same manner. It is only "How fast can you play it?"-is dis-

be produced in a clear and ringing There are some maxims worth remanner, and will literally "pop" out. peating here which may help us in One caution, however, must be ex- technique. All of them are pertinent, ercised in this matter, and that per- all can be used to good advantage:

- 1. Clarinet Technique must be thought of as Finger Technique.
- 2. Arm. wrists, hands and fingers must be used in such a manner that a "maximum of result comes from a minimum of effort."
- 3. Forefinger and little finger positions are the basis for a correct position.
- 4. Independence of the fingers must be developed, especially of the fourth and little finaers.
- 5. Tips of the little fingers on tips of the keys.
- 6. Fingers cover the tone holes accurately. 7. Fingers must be snapped on
- and off the keys. 8. Keep a reserve supply of speed
- through slow but very accurate practice.

An understanding of these phrases. course, impossible to write a treatise not necessarily a literal memorizaof only a few hundred words on the tion, will be very helpful to one whole mental aspect of art as ap- genuinely interested in clarinet

Nothing Is Impossible to Play if Practiced Long Enough

FREE fine point: Never play as fast as tinction of being a master of tech-

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Folksong), (A Cappella) (14882).
My love she's but a lassie yet (Scottish Folksong) (A Cappella) Nagle, William S.

reams, form a shade (A Cap-Strickling, George F. d me down yo' silver trumpet (Spiritual) (S. A. T. B. Divided) (Ten. or Bar, Solo) (A Cappella) (14992)

PART SONGS-WOMEN'S VOICES Biggs, Richard Keys tar of the night (2-part) (14980)..... Douty, Nicholas

he Robin in the rain (3-part) (14977).. .10

Levenson, Boris
pringtime's reawakening (3-part)

PART SONGS-MEN'S VOICES Bornschein, Franz

Klemm, Gustav Whitehead, Alfred Ailie Bain o' the st e Bain o' the glen (Scottish Folk-song) (Bar. Solo) (14990)....

Oliver Ditson Co. THEODORE PRESSER CO., Distributors 1712 CHESTNUT ST., PHILA., PA.

No. 2—A Master Lesson acter of the music.

jest, to joke." This ought to suggest

gaiety, playfulness, merriment, good

humor and frolic. Such is the spirit

prevailing in the majority of the

scherzi, even when they are written.

as in the present case, in a minor

Our Study Begins

have even modified the normal fin-

gering of 3-2, right hand, because

the keys refused to work properly

that way; and on some occasions I

use such an unorthodox fingering as

3-3 repeated, because the call "comes

out better," strange as it may seem.

by the left hand. Withdraw quickly

the right hand so as to make room

crisp wrist action. Shadings and

swell marks must be kept within the

range of p and pp, so that the first

return of the call at Measure 17

produces its full effect. Mark the

The accentuated notes are played

dramatic nower

this number

At Measures 23 and 25, and later at 76 and 78, one can strike the grace (Continued from Page 172) notes together with the lower notes very quick, light and crisp. It is as if we held the hand in playing position over a table, with forearm and hand on a straight line and the finbe easier for certain hands. gers curved. We then try to wipe off imaginary crumbs with the finger tips as these are swiftly pulled in

hand, is played in strict tempo, with- reserving the f for the accentuated out giving way to the natural ten- strong beats (here again, beat three dency to increase the speed. The to be slightly less marked than ber bugle call on B and F-sharp, at one). After the sforzando at Measure measures 31-32, in the left hand, 61, lt ls wise to decrease suddenly to comes through in the mezzoforte as a mezzoforte, in order to be able to against the piano in the right hand. make a crescendo on Measure & When it is repeated one octave lower which brings us back to ff. at Measures 34-35, the shading is Measures 63 and 65, in the left forte in the left hand, and mezzo- hand, are played in the same way a: forte in the right hand, thus pre- previously. Here also the sharp onserving the same adequate propor- positions of shadings must be care-

key. Chopin stands out as an exception because of the magnitude of his suddenly on the second beat, and the hammered" to "feathery wipine" four compositions bearing that tone subsequently vanishes into a with lightning speed, one never enname. They even reach unto great delicate pianissimo, so as to empha- croaching upon the other. size the contrast with the blazing From Measure 75 to Measure ? trumpet call when it appears for the there is a repetition of the similar The opening measures of the Menthird time. At measures 39-40, the passage heard before, with only a arpeggioed chords are played with few slight differences of shading it delssohn Scherzo (1 to 5) are obvia crisp rotation of the forearm, and is most effective to build up a disously a trumpet or bugle call: reno finger articulation at all. peated several times through the

composition, this call acts as a sort duous passage of the entire work: 89-90-91, and then to diminsh in the of leitmotiv and brings fine unity: the bugle calls up to Measure 48. same proportion on measures \$3 to it justifies the word "military" which They must remain bright and breezy, 96. is sometimes used in connection with even when uttered through chords The following ascending bugle From the beginning we are faced in the left hand (44-45-46). Here is calls vanish away and arrive at the a serious stumbling block to the thoroughly delightful change to the with a serious difficulty: the three average student, and sometimes to key of E major. One must observe notes of the call must come out very the concert pianist as well. There is the three steps carefully measures neatly. Those who possess this piece a way to turn the difficulty, however, 97-98-99); and, after a slight ritorin their repertoire know well that much of this clarity depends on the and to those whose wrist shows slug- dando, the tempo is picked up at gishness the following version is Measure 100 and kept most exactly action of the piano. It is wise to try recommended for the left hand in to the end. the instrument first, in case of a public performance. Sometimes, I measures 44-45.

6 115 11 1 1 1 1 ctc.

For the right hand, in measures 46-47, we advise the use of

6 11 11 11

for the left hand which must come It is better to employ a trick that down with finger pointed and stiff- is successful, because it sounds well. ened, giving the proper "brassy" tone, than to stick to the text at all cost At the end of Measure 5 the feath- and to distort its musical value. ery staccato begins, and up to Meas- Leschetizky confirms this theory by ure 17 we can use the wiping touch arranging the bass calls for the left mixed half and half with short and hand, measures 54 to 58, as follows:

Ex.3 מות וות 경 경. 경경. 경

But in my mind his version is defirst and third beats of each meas- fective in that the accent occurs ure; but this must remain discreet only on the upper note of the octave; and unobtrusive, and in reality, a and, as this happens in a fortissimo leaning point more than an accent. passage, it is thin and lacks power. learing point more than an accent. Passage, it is that and lacks power.

Slightly more tone on the first beat, I much prefer the following version training the strength of th Signify more time on the mass of the lines o

Scherzo in E Minor, Op. 16, be an absolutely unfilmeding rhythm. perfect, of octaves and 13 fact, manas it would destroy the entire char- strong beats:

211 1 1 1

of the interval of a third that fol- A common error at measures 50 to lows. This produces the same effect 62 is to pound inconsiderately and as the original text and proves to as loudly as possible. Heaviness can be avoided, and we can impart to The passage in thirds extending this passage elasticity and swing by over measures 30 to 35, in the right playing it forte as a general shading

fully observed, and the mode of at-At Measure 36, the piano comes tack must change from 'loud and

creet crescendo (reaching only to Now comes perhaps the most ar- mezzoforte, however) on measures

The first two beats of Measure 100 are difficult to play smoothly. The following preparatory exercises, to be practiced very slowly, will help to even it up:

The charm of these last ten measures is actually beyond description. Their daintiness is unexcelled anywhere; and, according to preference, one may well think of precious iacework, fairies at dawn, butterflies in a flower garden, or a will-o'-the-wisp in the moonlight.

. Beating Ahead

THE ETUDE

THE PIANO ACCORDION

Interpretation of Accordion Music

As Told to ElVera Collins

CCORDIONISTS often make the mistake of concentrating en-A tirely upon notes and technical difficulties when learning a new selection. They think that expression and interpretation form a sort of veneer which can be held in reserve and applied only during public performances. At that time, however, there are many things to distract the player, so he naturally reverts to playing the selection just as he practiced it, namely mechanically.

The time to work out musical interpretation of a selection is the very first time it is played. Naturally there may be some fumbling over notes and technical difficulties: but the outline or model should be charted out and all other things brought in line to express the emotional content of the piece. Such interpretation becomes a part of the player and it will be impossible for him to play the selection any other way than musically, whether during practice periods or before the public,

Playing musically gives us a reason for everything we do. If we have a crescendo passage, we work to perfect it as it usually leads up to a climax. Our thought is concerned with of notes rapidly. It is surprising how very interesting all practice can become if it is worked out along these lines

A selection never should be repeated unless there is a good reason for doing so. Our minds are ready to be a great help to us, if we will only use each repetition. Decide what points need to be improved upon with the next repetition. The greatest danger of mechanical playing occurs after a selection has been learned, for frequent repetitions may cause the player to forget to interpret the selection musically.

Creating the Mood

There is a definite technic to the art of playing musically. It is divided into two parts. The first part is not difficult for it concerns such techni-

cal points as variety of tone, variety of tempo and observance of all signs. These subjects have been discussed frequently so we shall proceed to the second part of musical interpretation which is more difficult, because it is not tangible but must be created. This is where the personality of the player enters, for it is he who must put the spark of life into his interpretation. Observance of all rules is not enough. Accuracy is not enough, although it is essential. The player must put his very soul into the telling of his musical story. Naturally the selection must mean something to thing to those who hear him.

Accordionists never should adhere to fixed interpretations nor should they exactly copy the interpretations of other players. Certain liberties may be taken, but they must never distort the meaning as originally intended by the composer.

Ideas for musical effects may be gotten by listening to a singer or speaker. The latter would not think of shouting his entire talk. On the contrary, his tone might vary from a low whisper up to a dramatic climax on some feature he wished to emphasize. He might linger over certain words he wished to impress upon his audience. He probably would pause before bringing out some particularly dramatic high spot of his

Accordionists who always play as loud as possible never can expect to play musically. They cannot bring out an effective climax, because they have never practiced shading of tone.

The nature of the accordion is such that it actually breathes; and for that reason it is capable of expressing our every emotion, if we will but direct bringing out an effective climax, it. Let us always think of the bellows rather than merely playing a group as breathing like a singer, rather than as merely pumping air.

This excerpt of Dark Eves provides a good example for working out musical climaxes.



(Continued on Page 204)





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THE ETUDE MUSIC MAGAZINE



"We may deem it certain that our civilization, as far as it determines artistic man, can be reanimated only by the spirit of music -of that music which Beethoven released from the fetters of fashion."-Wagner.

Interpretation of Accordion Music

(Continued from Page 203)

build up to approach the grand cli- whenever they are in doubt about max which is the second chord in the phrasing they sing the selection fifth measure. This is played Sfor- through several times. Breathing ando and then held in the same spots are then indicated for the remanner that a singer might use. The versal of the bellows. effectiveness of the climax depends Accordionists will find their proentirely upon the correct playing of gress more rapid and their practice the measures preceding it. If the more interesting if they will form the volume of tone is increased too soon habit of always telling a musical there can be no climax.

vides an example of the pause which ical accordionists will then be over a speaker observes before bringing out an important point. Notice that there is a definite pause in the music; and then the chords of the following measure are played forte.

The last two lines of the first page of the piece represent the theme which is always interpreted so soulfully by Gypsy violinists. Accordion-the continuous the co of the piece represent the theme ists can put the same feeling into ists can put the same feeling into this passage if they try. An interesting progression occurs in the bass. It must be heard but merely as a harmonic background for the theme played by the right hand.

The first four measures are a gradual Many accordion artists claim that

story, rather than of merely playing The end of the sixth measure pro- a group of notes. The day of mechan

. Accordion Questions Answered

Pietro Deiro will answer questions about accordion playing. Letters should be addressed to him in care of THE ETUDE, 1712 Chestaut St., Philadelphia, Pa.

An Irishman the Grandfather of Russian Music

(Continued from Page 154)

Chopin used his own mostly as a by another notable event. One day one or more of his four pedigreed ticed unusual gifts in the applicant, swered the imposing names of Pales- student. This contact was exceed-

first years of meteoric success, he and genial. He was constructive in wrote some of his larger composi- his criticism, never sarcastic nor intions, including several of his seven sulting. Under such care, gradually

A New Form Created

the musical form of the nocturne, transferred his home from St. Previously and following the beaten Petersburg to Moscow. His intemperpath, he had written sonatas, rondos ance grew from bad to worse and and concertos. Then he evidently felt soon turned into a sort of dipsothe need to broaden his outlook, to mania. Too often he practiced the reach more freedom and melodic in- Russian fashlon of drinking vodka, dependence, to break away from or whisky, by the foot or by the forms hampered by too many schol- yard. This curious method, which it astic restrictions. Undoubtedly he must be said takes place only on would have been much surprised at exceptional occasions, consists of abthat time, had he been told that the sorbing as many glasses of liquor as word nocturne would find universal will stand side by side along one of acceptance, would embody a definite the above mentioned measurements. type of lyrical inspiration, and With such a regime, coupled with would spread over a hundred years other excesses of all kinds, it is no of musical history from him, through wonder that Field came to the point

vehicle to the princely dwellings of a young Russlan, only twelve years the Faubourg Saint Germain, Field old, presented himself to Field and often alighted in front of disrepu- asked if he would consent to give table taverns. He also used to take him instruction. Michael Glinka was long walks, often accompanied by his name. By questioning, Field nodogs which, it was contended, an- and he was at once accepted as a trina, Bach, Handel and Mozart. ingly successful, because Field was Nevertheless he did not remain in- by no means a routine teacher. His active as a composer. During those nature, genuinely Irish, was warm planoforte concertos and his piano Glinka became equipped for the great mission which would befall him, the creation of Russlan music.

Field, however, continued his ex-It was in 1814 that Field devised travagant existence. In 1822 he Chopin, to Gabriel Fauré and Claude of neglecting his teaching and of But the year of 1814 was marked It was now, when his fortune was

rapidly melting away, that his itself, soars upward to the mysterihealth broke and his life began to ous regions of the starry heights. drift aimlessly. But this disastrous Here we see it, ethereal and winged. spell did not last. The fighter that hovering among the flowers and was in him staged a miraculous and scents of the garden of a nature with heroic comeback. Dominating his whose essence it is so lovingly perailments, he decided to recapture his meated." fame and wealth, It was in 1832 and Such praise certainly deserves London and appeared at one of the composer, was merely a sterile tech-

pall bearers, thus paying his final feel proud of her son. tribute to the man who had exercised such an influence over his early

From London, Field invaded the Continent and started on an extensive concert tour which took him to Belgium, Paris and the French prov- these new volumes are made more inces, Switzerland and Italy. It was playable by an ingenious system of

Field fell critically ill and had to tion. Mr. Wier has been an exceedenter a hospital for a major opera- ingly prolitic and valuable compiler tion. His condition became very grave of musical albums, which have had and he had to remain under medical an immense sale by many different care for many months, with the re- publishers. He has included in these sult that upon leaving the hospital volumes a list of recordings by Vic-vanished. Russia, however, came to is possible for the enthusiastic perhis rescue in the form of a traveling former to study his own part with a family who heard of his misfortune record made by virtuosi, before playand generously offered to take him ing it in his own group. We underthey all stopped over in Vienna, and already are doing this. The volumes Field, though broken in spirit as well should be also of great convenience as in physique, found the courage to to those who attend chamber music give three magnificent recitals. It concerts and who desire to follow the was his swan song. Upon arriving in score, as well as to those who are on Moscow he took to his bed and never the lookout for fine chamber music left it again. But even then he kept programs on the radio. The editor an indomitable spirit, and his sense has included special educational of humor was as keen as ever.

As death was near a priest came tions. to visit him. "Are you a Catholic?" 1837, he passed away.

sweet and powerful, and it was characterized by an admirable precision." "The Chamber Music of Beethoven" and in the preface we find the fol- Pages: 256 (sheet music size) lowing lines: "Their first tones al- Compiler: Albert E. Wier

he was fifty years old. After thirty much attention. It should contribute years of absence he went back to to rectify the legend that Field, the Philharmonic Concerts. His welcome nician. In reality, the Irish lad who was nothing short of royal, and the started his almost fantastic career acclaim was vociferous. Upon land- by toiling modestly in a workshop. ing his first visit had been to Cle- who eventually fulfilled the predicmenti; and his sorrow was genuinely tion of Clementi by climbing every deep when he found his old master step of the artistic ladder, who lost his fortune and regained it through The return of the prodigal son tremendous will power, this lad with probably did much to brighten the a big heart was also a precursor, an old Clementi's last hours; and when, inspired writer, a creator and a pioon a gray and misty morning, the neer. "Grandfather of Russian mufuneral procession left for West- sic" will remain as a true title of his minster Abbey, Field was one of the glory, and the Emerald Isle may well

Music Lover's Bookshelf

(Continued from Page 159)

another cycle of conquests, and the small printed arrows devised by the financial result was most gratifying. editor, Mr. Albert E. Wier, who has While in Naples in May, 1834, applied for a patent for his invennotes about several of the composi-

The albums may serve also anhe asked. Field smiled and denied. other very useful purpose. The stu-"A Protestant?" Again Field shook dent of score playing and score read-"A Protestant?" Again Field shook dent of ecore playing and source teathis head. "Then, perhaps a Calvining is often "put to it" to find NATIONAL EMBLEM, March (Bagley) Charles Repper to use the Wüllner "Sight Singing AUTUMN TINTS, Waltz (Rolfe) . Walter Rufe Two of the greatest tributes that Method" for elementary practice. an artist can receive were paid to These new volumes would have been Field by Glinka and Liszt. "His play- mest useful at that time, just as they ing," said the former, "was at once will be for the musicians of today.

As for Liszt, he honored the noc- Pages: 352 (sheet music size) turnes by making an edition of them, "The Chamber Music of Brahms"

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Walter Jacobs

How Much Musical Talent Has My Child?

(Continued from Page 160)

test item A there are two comparisons with the original; then for item

6-1-1-1-1

61 1 1 2 1 1 1 1 1 1

6.77 - 10 10 10 10 10

6-11-1-4-11

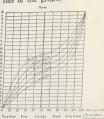
In scoring the test, count the



B a new melody is given to which three comparisons are to be made: then for test item C there are four comparisons with the original: and so on, until with the last item there are seven comparisons. In each instance, the original melody is played once only, and all comparisons for that test item are made to it. The test must be played strictly as written, otherwise the child may be penalized because of the inaccuracy of the pianist. Likewise, no test item should be played twice, because this would double one's chance of getting the item right and materially alter the score, which is meaningless unless obtained under standard conditions so that it can be compared to the norms obtained under the same conditions.

6: 2: 12 12 11 11 Bry of the Total for escention \$1 4 2 2 1 1 1 1 1 1 Extra contraction

mistakes) on the scale at the left equals a percentile score of 47-16 side of the graph;



2. Follow the line opposite the score until it hits the curved diagonal line which corresponds to the age of the child:

3. Drop straight down to the bottom of the graph which gives the percentile score, and a descriptive classification of this score in terms of "very poor", "poor", any very specific vocational recom-"average", "good", and "very

A percentile score is simply a way of stating the rank of a particular person in a group of 100 average individuals. If his percentile score is 100, he obtained the highest score in the group; if it is 70, he does better than 69 out of the 100, but 30 do better than he; if his score is 50, he is average, 50 are above him and 49 are below him; if his score is 20. there are only 19 who do as poorly, and 80 obtain higher scores. A few examples should make the method good instruction, good health, a gift of interpreting the score clear: 1. A score of nine mistakes for a child who is twelve years of age is found to be "very good" on the "norm," This is found by locating "9" on the left-hand scale and going to the right until meeting the line marked "12 year norm", then dropping down to the percentile scale at the bottom, which is about 85, or, according to aside from all the other factors, are the descriptive classification below so important in any eventual musithe scale, "very good." Compared to cal success. That some people are other children of his own age, this highly endowed, while others are child does better than 84 out of 100 musical paupers, is quite evident average children, and only 15 excel but only by means of standard and him. 2. For a child who is eight years accurate tests can we obtain any of age, a score of 18 mistakes is very reliable estimate of the amount "average", or approximately a per- of this endowment possessed by any centile score of 53. He does better individual, even before the time he than 52 average childen out of 100, has started his training. but 47 get higher scores than his. 3. For a ten year old child, a score of 24 mistakes is "very poor", because his rank, out of 100 average children, is only about 9, only 8 do any worse in the test while 91 do

in scoring the test, count on an action of mistakes, which is the and attend better as he grows older, score on the test, and compare to a score at one age is not directly score on the test, and comparable with the same score at a different age. This can be easily 1. Locate the score (number of mistakes for a sixteen year old child illustrated as follows: A score of 12

a fourteen year old, it is 65; fee. twelve year old, it is 76; for a toyear old, it is 81; for an eight very old, it is 86. This shows the necessity of having a "normal" group as standard with which any individual score may be compared. Otherwise there is no way of determining what a particular score means, since o has no meaning until compared to something else. For this reason home made tests are of little value because there is no standard to go he

Any score which is above average

is usually considered satisfactory in

such tests. However, in the field of

music, one would not be considered

very musical if no better than awr.

age; so that a score equailing some, thing better than the 60th percentile should be secured before much encouragement is given. The nearer the percentile score approaches im the more encouragement may be safely given for pursuing music onously. Although this abbreviated test is not reliable enough for making mendations, it is probably safe to say that anyone obtaining a percentile score of 95, secured by only five percent of the population, has definite possibilities of outstanding musical achievement. There are many other factors besides capacity. (this test is supposed to measure the most important inherent musical capacity) which must be considered as contributory to musical achievement; so that success cannot be safely predicted on the basis of a test aione. The willingness to work of a good voice for a singer, or muscuiar-nervous speed and coordination for the instrumentalist, and proper motivation, are some of the other requisites for successful accomplishment. The main value of a musical talent test is its objective evaluation of the limitations, or potentialities, set by nature which

KEY

1. N T 2. S K S 3. TNKS 4. KSTNT 5. SKNTSK

6. TNKSTNT

(This should be placed on a different page from the sco.e blank, so it cannot be seen and copied by the candidate for test.) It should be remembered that no (Continued on Page 216)

this is the first time that a director whistling of Marion Darlington, who has composed songs for a picture of has a repertory of 5000 bird trills his own making. Schertzinger, of and who has been responsible for course, is no novice at the turning an impressive portion of the bird out of piquant and engaging melo- voices of the Disney pictures. dies. He has composed a number of Creating the voice personality of

well known successes, the most popu- the Blue Bird offered something of a lar of which, perhaps, is the perenially pleasing Marquita. For the di- quences of the Temple film, the Blue rection of the Crosby picture, Mr. Bird is actually a thrush. Only after Schertzinger returns to Paramount Mytyl has learned the wisdom of after an absence of some six or seven unselfishness does the thrush underyears. His latest production was "The go the miraculous change and reveal Mikado," which he did in England, itself as the bird of happiness. Johnny Burke and Jimmy Monaco "It wouldn't have been right to

avoid censorship complications. Century Fox' new production of with just a bit of blue bird." "The Blue Bird," featuring Shirley

ment the familiar instruments of a process.

the featured song hits, Captain full symphony orchestra for the epi-Vanka, and The Moon and The sodes "The Land of the Future" and willow. The Paramount offices ad- "The Past". The voice of the elusive vise that, as far as statistics show, Blue Bird is represented by the

Moviedom Turns to Musical Pictures Again

(Continued from Page 157)

have written all the other featured have the thrush sing like a blue bird, songs for "The Road To Singapore," and it wouldn't have been right for including a native chant, Kaigoon, the Blue Bird to sing like a thrush." sung by the three principal players said Miss Darlington, in discussing and a chorus of three hundred na- the problem of this fictitious bird tives, and written in Esperanto to character. "We finally decided that inasmuch as it's not a regular blue The movies have again blithely bird, we could create a new song waved aside tradition in Twentieth- for it-a little like a thrush's call.

"The Blue Bird" is filmed in Tech-Temple as Mytyl, in the beloved nicolor and no expense has been Maeterlinck comedie lyrique. For the spared in making it one of the most film version of the play, Al Newman, spectacular efforts in color. Because the studio's musical director, has the story progresses without the newritten a complete new score and cessity for "flashbacks", which have has not made use of the Humper- always presented a knotty problem dinck music nor the opera of Albert to the color technicians, hitherto unexplored possibilities in the use of The possibilities of motion picture color harmony have been revealed. sound equipment have been ex- Also the color engineering research ploited to the full in securing new which went into the preparation of artistic effect in "The Blue Bird." the picture has resulted in the pro-Electrical instruments constructed duction of shades which formerly by the studio's sound experts aug- were impossible in the three-color

The World of Music

(Continued from Page 147)

The Choir Invisible

a-Bye-Raby, died January 7th, in Boston, at the age of eighty-one.

CHARLES DALMORES, eminent French baritone, long a mainstay of the Chicago Opera Companies, passed away on December 6th, at Hollywood, California, Born at Nancy, France, he won prizes at the conservatory for proficiency on the French horn and violoncello, but was discouraged in his ambition to be a singer, till, after study in Berlin and long struggles, he made his operatic début in 1899 at Rome. He was brought to America by Oscar Hammerstein for his Manhattan Opera Company.

MARGARET GOETZ, widely known ished under Frederick Root of Chicago, Theodore Presser catalog.

Stockhausen of Frankfurt, Germany, and Mme. Garcia of Paris. In the last MRS. EFFIE CANNING CARLTON, com- named city she and Mrs. Whitelaw Reid poser of the popular nursery song, Rock- founded the Three Arts Club; and later in Chicago she collaborated with Clarence Eddy in his famous organ recitals at the Auditorium.

RUFUS ORLANDO SUTER, for a quarter century an active leader in the musical life of Warren, Pennsylvania; passed beyond on November 6, 1939. Born in Pittsburgh, January 25, 1875, he early became active in small ensembles and orchestras, and, on moving to Warren. he was the first to introduce orchestral work in the high schools of Warren and vicinity. A facile composer, from the simplest open string violin piece for beginners to advanced piano and orchestral works, his musical friends included American singer of the last generation, Victor Herbert, who several times propassed away early last December at Los grammed his Humoresque for Strings, Angeles, Born of German parents, in Cadman, and F. Zitterbart. Mr. Suter Milwaukee, her vocal training was fin- was long a valued contributor to the

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Relief Through Change

(Continued from Page 149)

praise of these works, the public has failed to insist upon their repetition, as they do the inspired and permanently beautiful works of Beethoven, Chopin, Schumann, Wagner Liszt, Brahms and Debussy. Great music implies an adjustment of the highest expression of the tone art to the larger needs of humanity.

We have just listened to a radio performance of the Beethoven "Ninth Symphony" as conducted by Arturo Toscapini before a crowded audience in Carnegie Hall of New York City. This symphony, written at the behest of the London Philharmonic Society, which sent Beethoven an honorarium of two hundred and fifty pounds, was first given in 1824, at Vienna. Despite the hostility of Beethoven's earlier critics. the symphony was immediately acclaimed as a masterpiece. Tonight this century old work sounds as fresh and virile as, let us say, Shakespeare's "Romeo and Juliet," a glorious work of permanent art. Meanwhile many waves of modernism have swept over the rocks of music and literature and then moved silently back to the tonal seas, evoking no significant impression on the granite shores of public opinion.

In musical pedagogy, in the teaching of the instruments and the voice, change has been ceaseless. Yet here again fundamental technical and interpretative changes have not been so very many. Some have, however, been very valuable. In the teaching of the piano, for instance, there was once a kind of German tradition (often attributed, perhaps unfairly, to the Stuttgart Conservatory) which savored of the ridiculous rigidity of the "goose step." The object seemed to be that of turning the hands and the arms of the player into technical machines. The widely read Alfred Heinrich Ehrlich, pupil of Henselt and Thalberg (1822-1899), suggested in one of his works (I think it was "Wie ubt man am Klavier") that the pupil should practice with the arms held close to the body. In order to insure this he had his pupils hold a heavy book under each arm. How many cases of paralysis this produced we do not know; but, after a few trials as a youth, our common sense told us that such a course was certainly not right. With Deppe, Leschetizky and other modern thinkers, "relaxation" was promoted, and this too was carried to unhealthy extremes. People began to play with arms that seemed like links of sausages. Then came the musical Bolshevists who tried to point out that technical exercises, scales and arpeggins are unnecessary. A good technic might be secured through any kind of irregular means. Liszt, Rubinstein, Paderewski and scores of other virtuosi, found the study of scales and arpeggios imperative, but some half-baked musical demagogue who opposed them could do away with all of this by the sale of his musical nostrums. Now there is a swing back to sanity in the development of technic, and Czerny, Cramer, Moscheles and Philipp are coming again into their own. The change may have been valuable in this instance, if only to show the inexperienced what is permanently useful. Perhaps only in this way could those, who have been blandly cheating themselves out of success, have learned the right

There is a certain balance of experience and good sense which should govern all change. There are times when the only course to take is a drastic change which may alter all one's life plans. When such changes are wisely taken they may turn misery to happiness and failure to prosperity and success. Lord Bacon once wrote, "He that will not apply

new remedies, must expect new evils." That is all very well. but we all have in our minds the tragedy of the doctors in the middle west who tried out a new drug supposed to have the benefits of sulphanalamide, but resulted in killing a score of their patients. The point is to avoid changes based upon snap judgments. Many pupils, for instance, have changed from tried and trusted teachers only to meet disappointment and chagrin after a few months. The new broom does not always sweep clean, sometimes it merely raises a cloud

In a western state a man sought a divorce from his wife. upon the complaint that his wife and his mother-in-law were continually changing around the furniture every few days. There are some people who never seem to settle down to a regular plan of living and working, but are continually and restlessly exhausting themselves with useless changes for no profit whatever. Beware of quick changes, but keep yourself in readiness to make necessary changes demanded by the times.

The Etude thanks it readers for their expressions regarding the changes and improvements recently made in this publication. Some of them had been under consideration for years, and every proposed betterment was weighed in the scales of long and expert experience. We invite our readers to regard these changes as evidences of the vitality, virility and modern attitude of your magazine-all indications of the crescendo of interest and practical value to be expected in The Etude in the future.

Radio in the Musical World (Continued from Page 158)

America is a democracy on wheels, the "Music of Brahms" (March 15). law Ballads" will be featured.

noon to 12:30 PM. EST).

teners' attention on one composer or kure.' on a special form. For example, re- The Philharmonic-Symphony Orone of the season on the 16th.

(March 8), and "The Symphony" and CBS network.

the sponsors of the program point In his March 1st broadcast, Dr. out, and the railroad in many ways Damrosch will use Beethoven's "Cohas been the most important factor riolanus Overture" and Wagner's in freeing the population from the "Rienzi Overture" for illustrative economic and social limitations of material. Both Coriolanus and Rismall communities. On March 12th, enzi were famous Roman heroes. "Hobo and Jailhouse Songs" will be and the manner in which Beethoven heard-the plaints of wanderers and and Wagner have treated their prisoners; and on March 19th, "Out- subjects affords some interesting contrasts. Following the playing of these "Milestones in the History of Music" overtures, the conductor will comis the title of a series of Saturday ment upon and play four Wagner Morning broadcasts from the East- excerpts - Entrance of the Gods man School of Music, with Dr. How- into Valhalla from "Das Rheingold", ard Hanson as conductor and com- Song of the Rhine Maidens from mentator (NBC-Red Network, 12 "Götterdämmerung", Love Duet from "Tristan and Isolde", and The Ride Dr. Hanson usually focuses his lis- of the Valkyries from "Die Wal-

cent programs consisted of the music chestra of New York will broadcast of Purcell, and of Handel, while an- five Sunday afternoon concerts over other was based on the concerto the Columbia Broadcasting Sysgrosso. These programs will be heard tem network during March. Joseph on March 2nd and 9th, with the final Schuster, violoncellist, will be the soloist on March 3, Robert Casadesus, Maestro Arturo Toscanini returns Parisian pianist, will be featured on March 16, to his post at the head March 10, and Clifford Curzon, pianof the NBC Symphony Orchestra. ist, will be guest star on the March Do not forget to mark the date; it 17 broadcast. John Barbirolli will is one you will not want to miss. conduct all these concerts. On Dr. Walter Damrosch in his "Mu- March 24, Albert Stoessel will consic Appreciation Hour" broadcasts duct a Philharmonic concert star-(NBC-Blue Network, Fridays, 2 to ring Ernest Hutcheson, planist, and 3 PM, EST) has chosen for his sub- on March 31, Barbirolli returns to jects this month "The Overture" and the podium with Vladimir Horowitz the "Music of Wagner" (March 1), as piano soloist. All concerts will "The Human Voice" and "The Song" be heard at 3:00 P. M., EST, over the

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Accompanists Are Born. Not Made

(Continued from Page 153)

the upper range, where the singer of the melody. Where it rises, he sistance must always be inconmust increase the color, warmth, and spicuous. power of his playing; where it descends, he must hold back. A problem of this kind never arises in instrumental accompanying, where an equally powerful tone is possible in all registers.

The singer plans his own phrasing, of course, but the accompanist can make or mar the effect of each phrase by the support he is able to give. I cannot too much emphasize the fact that phrasing depends upon breath. Thus, in calculating a long phrase, the accompanist must skillfully, almost imperceptibly, acceleractions. In Schubert's Wohin, for in-memory, has a fair chance to attain mellow quality also, because it is ate his tempo, coming back to normal stance, he must not merely play the it. However, it can be accomplished the tonic of the only major key at the end of the phrase, where the notes; he must take care that each singer can feel sure of finishing in good style. I do not mean that the ment sounds forth clearly, crisply, accompanist must play with notice- and without accentuation. In music able rapidity. Simply, he must guard of this type, one should guard against teacher, is indispensable to any mu- "brighter." against dragging the start of a phrase which is meant to give an impression of slowness at the end. Take, as example, that phrase in Mainacht, ". . . und die einsame Traene Rinnt." The audience must be conscious only of one continuous. easily achieved phrase. At the same time the singer must be conscious of being helped over the first few words. Dragging the beginning of a slow

Accompanist to the Rescue

requires a long breath, indeed. This accompaniments as simple as a dotted bar indicates this division singer was unable to manage it, and child's exercise. But the playing of split the phrase into two breaths. notes alone is not accompanying. Even though I knew better, I had to Accompanying reaches into the highthe effect of doing it by restraining his adjust my playing accordingly. The est realms of ensemble performance, playing Later in the song, when the good accompanist need not be a where two artists complement each same musical figure is repeated in singer himself, but he should cer- other toward the goal of consummate tainly acquaint himself with the music making. In this sense, the accan easily achieve full power, the problems of breathing and breath companist has a rich field of his own accompanist must come out more support, singing each phrase in his to work in; and if he is at all qualivigorously in his playing, to diminish mind as he plays it. And no matter fied for the work, he will realize this. the contrast. He must watch the line what adjustments he makes, his as-

Some Needed Qualifications

There is no special training I can recommend for the young accompanist. He must be a thorough musician, knowing the various styles and fluently. He must be capable of artistic solo playing, even though he does not profess it. Pianistically, he must have fluent and well controlled technic, and I suggest scale work for its development. Then he must be alert for every least detail of exsingle tone of that fluid accompanioverpedaling. Again, in Der Schmied, by Brahms, the accompanist can do notes are clearly indicated as a sixteenth immediately preceding an justice to the student. eighth; yet nine accompanists out of ten will thump it out as an eighth note with a grace note before it, thus destroying the effect of a hammer reverberating on the anvil.

In cases where a singer tends to come to life. My playing for Frieda The ideal relationship between with her gift for more sustained into memory. singer and accompanist is one of en- Lieder. (Culp, by the way, had a very deal featureship, nowever, is not found that needed by the special that the key tonality with which the always possible. All theoreticates of a ness of Schumann-Heink, or the drasingle tone may be associated. veteran accompanist, and vice versa. matic fervor of Dr. Ludwig Wüllner.

conceptions of the other, but, siways, the since supporting the singer must lead. Even if the ac-should like to leave with you is that as the five printed below. Name the clear to all of us that though the sure it the singer must lead even in the ear-should are to make the mark way you be under the singer must lead below. Name the tour is an or as one of the companied knows a great deal more, the art of accompanying involves tone after it is played on the plano. a gooders, the does not sound also, lead companist knows a great deal more, the art of accompanying involves he must follow the wishes, and limitely more than correct and infinitely more than correct and in Figure 1. Figure 1. Figure 2. It is prayed on the plane. It is prayed on the plane.

the Abendrot, of Schubert, where the average advanced plano student; in- ing drills at first resolve each benefit phrase "O wie schoen ist deine Welt" deed, many of the great Lieder have Later this is not necessary. The

Developing Musical Pitch (Continued from Page 163)

single tone, the sound of an interval, ing it. the color of a chord or key tonality, and other such musical ingredients. "schools" of music. He must read The fortunate individuals, with absolute pitch, have been given a remarkable tone memory to start with. and others have to develop it. Training can and has done this, Absolute pitch can be developed. In fact, any musical child, with an little softer because it stands for a average or well developed faculty of milder harmony, the IV. It has a only by regular and systematic tonality beginning on a white key training guided by a musically in- that contains a flat. The scales of telligent teacher. This training, so D, E, G, A, and B contain shares often neglected by the student's first and consequently sound a little sicianly development. Lack of attention to ear training means the a real service to music if he will only diminishing of one's original ability play what Brahms has written. The to hear. Such a neglect on the part of a teacher is an unpardonable in-

Most pianists have the pitch of 4. Add E-flat. This tone sounds C memorized. This would mean that "black", rich and minor, wanting to they have absolute pitch for C. Most resolve down to C. It produces the violinists have the pitch of A memo- feeling of C minor rather than C rized. This means they have abso- major. phrase is the worst fault of the inself flexible, playing with as many to memorize the remaining notes The accompanist must keep him- lute pitch for A. It would be possible different singers as he can. In that through association and repetition. way he forms models of excellence In this way absolute pitch has been and watches all styles of tradition developed. The association that aids fiat or sharp, the accompanist can Hempel, who was unequalled in airy, each note on the plano would tend the memory is the way in which help him find his way back to cordream-quality songs like Auf dem to resolve if heard in relationship to rect tonality by lightly accenting the Wasser zu singen, was entirely different from my work for Julia Culp, listening for resolution would change have another person play the exer-

By listening to this tendency to practice is much better than an semble cooperation. It is advisable short range, but she was intelligent resolve, the pitch of each single tone hour of drill once or twice a week. for a singer to coach with the ac- enough never to venture out of it, is gradually memorized. After being companist who appears publicly with leaving her public quite unaware of memorized it is not necessary to characteristic or color and can be companies who appears publicly with leaving ner public quite unlaware of memorized in a similar procedure. In the resolution tendency, for memorized in a similar procedure. fit of extended cooperative work. The artists required different support then G will sound like G, and so ideal relationship, however, is not from that needed by the spontaneity with the other letters, regardless of

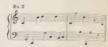
Then the two must devote themselves The accompanism must be able to working out phrases and interpre- furnish whatever style of playing is Only five of the twelve tones are gests the board-room, and an oder of recommendation of the remaining the style of t tations together, each adding to the needed.

The most important thought I has a definite resolution tendency for a draught of Berlie's and to make it

he must follow the wishes, and limitation infinitely more than correct and thou, of the singer. I once played for rhythmical reading. There are few sounds like an ending or point of repose; B. like a leading-tone demand. a singer who had a notably snort accompaniments the meter notes of providing a singer who had a notably snort accompaniments the meter notes of providing a singer who had a notably snort accompaniment of the meter notes of providing a singer who had a notably snort accompaniment of the meter notes of providing a singer who had a notably snort accompaniment of the meter notes of the singular accompaniment of the meter notes of the singular accompaniment of the meter notes of the singular accompaniment of the singular accompaniment of the meter notes of the singular accompaniment of the singular accompanies of the singular accompaniment of the singular accompanies of the



2. Add G. This is a strong dominant tone wanting to resolve down to a fifth. The tone indicated as a half-note is the new tone of each drill, but is not to be held longer than the other notes. Always prepare the pupil for the new tone, by hesitating an instant before play.



3. Add F. This tone is played :





cises. Ten or fifteen minutes daily

In reading much modern musical literature of serious intention, one cannot help veteran accompanist, and vice vetsa. matic fervor of Dr. Ludwig wulder.

Then the two must devote themselves The accompanist must be able to written to show this procedure. importance about the twole thing that my but be struck with the intolerable sombre-The following exercises have been uces of it all. Nobody scenes to death to smile. There is an oir of hundred to smile. There is an oir of hundred to smile. tions, of the singer. I once played for rhythmical reading. Inner are new sounds like a leading-tone demandable short accompaniments the mere notes of pose; B, like a leading-tone demandable short accompaniment to the ling upward resolution. In the follows:

THE ETUDE

The Cultural Olympics

(Continued from Page 148)

twelve performers.

centages of increase give only par- tions. tial indication of the enthusiasm, Cultural Olympics came into being and fun, and excitement, and incen- in 1936, and it was in the winter of gram brings.

A Mustard Seed Multiplies

included are small vocal and instru- and how each segment is handled. mental groups of not more than In fact their personal interests can be brushed aside at any time that Music School Recital, for music there is an inquiry with regard to school students. Soloists and small Cultural Olympics; for this is a subvocal and instrumental groups are ject that they consider of paramount importance. For they know that they Just how enthusiastically people are directing something that is realrespond to this "free" program (and ly significant in the lives of young people are not supposed to appreci- people, and they are eager to pass ate anything that is free!), which along news of a work which has offers no palm of victory or even a shown such beneficial results and silver cup, may be ascertained by a will continue to show them in lives glance at some figures. In the first made richer by cultural activity. It season there were in round numbers is their hope that this fine idea may 6,000 participants and an audience spread and that a number of these of 45,000, figures that rose in the sec- units at various parts of the country ond year to 8,000 and 80,000 respec- may eventually be combined into a tively. Last season 10,000 participated confederation of Cultural Olympics and 100,000 listened. Even these per- units with yearly or biennial conven-

tive, that the Cultural Olympics pro- that year that announcement of the Naturally the project has attracted plain facts drew upon his imaginathe attention of other localities, and tion and stated that Thomas S. questions as to "how it started" and Gates, president of the University, "how it is carried on" are numerous. would head the assembled partici-The answer to the first question is pants riding a white horse! A tiny this: a man, who loves youth and ivory horse, therefore, has become in any life, conceived the idea of staff, Standing on the director's desk such a program. To the second ques- it represents a humorous slip of the tion or rather to "how it is possible typewriter and something symbolic to carry it on" the answer is: a pub- besides. To see thousands of eager lic spirited business man liked that and enthusiastic young people layidea so much that he decided to fur- ing the foundation for cultural nish a yearly grant for it, if the growth certainly does give one wit-University of Pennsylvania would nessing these gala affairs as definite sponsor the project. And the Univer- a feeling of elevation as could be exsity not only adopted the plan and perienced astride a horse's back. The made it a division of the School of reporter was right, paradoxically Education, but took the whole mat- enough, even though he conveyed to ter to its heart as well. As to "how it his readers something quite apart is carried on," Dr. Frederick C. Gru- from the truth; figuratively and ber, Cultural Olympics director, and spiritually the president and all conhis staff will be only too glad to tell cerned with this project do proudly anyone who asks just the way in ride white horses as they watch which the whole scheme operates these worth while festivals assemble.

The Heart of the Blues

(Continued from Page 193)

blues is easy enough to state. Blues a typical expression.

will be evicted in the morning, be- psychology, blues notes, repetitive cause half the amount is not good lines, syncopated rhythms, filled in enough; so he takes what he has breaks; but I shall always believe and buys a good dinner and a good that the real blues must come from time, half hoping that something the heart and the pen of the Negro may turn up overnight to save him, race itself. Blues belong to the yet half fearing the worst, all the Negro, as the mazurka belongs to while. And he sings of what he does the Poles. Whatever the future of the to give himself courage. That is the blues is to be, I am proud of being spirit behind the blues-a joyousness the first to collect their elements in calculated to drown out underlying orderly documentation, and to give apprehension. The formula for the this form of the music of my race

. "Music is fundamental-one of the great sources of life, health, strength and happiness."-Luther Burbank.

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What the Metropolitan Opera Broadcasts Mean to Me

To stimulate public interest in the letter on this topic, will be brought

nation wide drive for funds to aid to New York by the National Broadthe Metropolitan Opera Association, casting Company and will be guest the National Broadcasting Company of honor of NBC and the Metropolilaunched on February 3 a contest on tan Opera Association at the openthe subject, "What the Metropolitan ing performance of the 1940-41 opera Opera Broadcasts Mean To Me." The season. The contest will close on person who submits the best 100-word Saturday, March 23.



By Rowena Gaileu

was written on her features.

it? Is it bad taste to like it, or something?" "No, silly, it is very good taste to like that piece. It is a Bach fugue. The reason I was smiling is that a year ago when I was first playing that number I remember distinctly how very much you disliked it. I remember your saying it was nothing but a jumble of sound and anyone who could see music in it was crazy."

"Did I say that?"

"Yes, you did, and it was a perfectly normal reaction, Beth, for you see it was from out a general chaos; presently the inme read it to you."

Mary reached for a book which was lying "And that's the way it happens that I'm on top of the piano. She turned the pages. learning to like the best music?" "Here it is." Mary read: 'Those who have suddenly found themselves in a strange have confessed that at first the foreign of really good music, do you?" unintelligible word; by degrees sentences piano.

their rightful meaning. In a way this may Mary turned from the piano and looked be applied to one with a little knowledge of affectionately at her friend. Amusement music in taking up for the first time some work by a great composer. Such a one finds "Well," said Beth, "what's funny about the outline of it growing gradually clearer



like the music we are familiar with. You from that point real comprehension begins. shoestrings. have now heard me practice this fugue so Just as surely as every new language maslong you probably feel familiar with every tered opens up a new world, so knowledge note of it. I have just been reading what of a Beethoven, a Chopin, or a Schumann Paderewski has to say on that subject. Let opens up a new world in spiritual beauty and thought."

"Yes, just from hearing it."

tongue spoken seemed like one single, long "Never," said Mary as she turned to the

The Viola By Claire Mc Lain

The baton points straight To Viola, so sad, To tune up her strings And try to be glad.

She's Violin's sister, But larger than she: Her strings start with A Instead of with E.

First A and then D Then the G, deep and round: Just like the violin. The very same sound.

Viola goes down To a fifth below G And that's why she plays Such sad tunes, you see.

Choir Boy Bu Mellie G. Allred

dred and seventy-six years ago. The of clothing. Also, he was appointed hoy stood in the hall of the great assistant to John Hingston, mender building and looked about him. He and tuner of the organs, violins, and was bewildered by the beauty of the other instruments of the king The place. To think that he was to spend boy, however, received no pay for his the next few years of his life in service. But it was a great honor to such magnificent surroundings!

what the boy wanted most of all. "Henry Purcell, Sir," he answered, his work well.

when the master asked his name. Soon he became composer for the "Age?" "Twelve years sir."

He was one of the choir boys at had been hoping for. While a choir the Chapel Royal of England, boy he had written many musical There were twelve boys in the compositions, and now his new job chanel choir-boys chosen from all of composing for the King's violins over the country for their ability would give him plenty of opportuto sing. Their expenses were paid nity and practice in writing music. by the government, and they were And had he not always wanted to under the direction of a strict mas- become a composer and organist? ter who taught them to sing, saw Each year his fame increased and "Mark," said Beth with a sigh, "I love that as a whole became distinguishable; and to it that they were properly clothed brought him nearer and nearer to piece you were playing just now. What finally the individual words grew to have and fed, and that they received a his goal. Why not be the finest good general education besides.

Majesty the King, they wore official would be possible; it meant lots of uniforms. Each boy's uniform con- hard work, but that kind of hard sisted of a cloak of scarlet lined work was a joy. Then one day he with velvet; a suit and coat of the was appointed organist in the great same cloth trimmed with silver and Westminster Abbey, silk lace like a footman's uniform; three shirts; three pairs of shoes: three pairs of stockings (one silk and two worsted); two hats with bands; six bands and six pairs of cuffs (two laced and four plain); three handkerchiefs; three pairs of gloves; and two and one-half pieces entirely new to you, and it is natural to dividual phrase begins to reveal itself; and of ribbon for trimming garters and

Little Henry must have felt very elegant and important when, dressed in his scarlet suit and his silk stockings, he stood in the choir with his eleven comrades and sang in the King's service.

But he had plenty of hard work "Well, I'm certainly going to keep my to do, too. Besides learning to sing, have suddenly found themsewer in a strange country whose language they cannot speak ears open after this, for I never get tired he studied writing and Latin, and had lessons on the violin, lute and organ. What boy of today could manage so many lessons every week?

The choir school was like a modern preparatory boarding school. The boys were carefully looked after and well trained. Most of them, after their voices broke, and they left the John Blow, one of his masters in the

soon as their voices broke, they were Purcell." That was all the fame the granted a certain amount of money modest John Blow desired. each year to support themselves, and Purcell died in 1695 and his name

were given some articles of clothing. has come down to us in musical his-Young Purcell, when his voice tory as his reward—England's greatbroke in 1673, was granted such an est composer.

It was in the year 1664, two hun- allowance, and the necessary articles have received such an appointment And the music. The music was and Purcell must have felt very proud and tried in every way to do

King's band of twenty-four violing At last his dream had come true, and this was just the position he

organist in England? Why not be As they were the servants of His the best composer in England? It



school, went into the court as the Chapel Royal, requested to have put If the boys did not find work as master to the famous Mr. Henry

Norothy Learns to Control Her Tones Bu Albertha Stoyer

"Wox't you please tell me what's the mat- "When you practice your scales," ex-"Won't you please ten me what's the mate to that you practice your scales," exter with my playing?" Dorothy asked as plained Miss Lincoln, "begin by playing ter with my praying. Document the first octave softly (p), the second octave she finished her new piece. "Mother says the first octave softly (p), the second octave that it sounds so dull and lifeless," slightly louder (mb), the third octave

There is nothing the matter with it," medium loud (mf), and the fourth octave replied Miss Lincoln, her piano teacher, loudly (f). Then as you descend just rereplied Miss Emedia, and plants thereby verse the plan; starting loudly and ending under recept that it lacks tonal variety. Every verse the plan; starting loudly and ending vears. note sounds exactly like the others."

"I'd like to put some variety into it." "I'd like to put some variety into it, con, duar sounds interesting!" exclaimed sighed Dorothy, "but I don't seem to be Dorothy. "And couldn't I begin a scale loudly, and play it more and more softly able to control my tones."

"Well, I know a simple way to over- as I neared the top octave?" come that difficulty," declared the teacher. the is through practicing shaded scales; way you wish, answered the teacher. "And ner, If your contribution takes more than no more than six contributions (two for and, if you will really work on them, you if you will practice these shaded scales one sheet of paper, do this on each sheet. each class).

If you will practice these shaded scales one sheet of paper, do this on each sheet. each class).

Competitor will conclude on the property of the will soon learn to control your tones."

Travel Game

By Gertrude Greenhaigh Walker

"I'll try my best," promised Dorothy, "if playing will improve so much that your you will only show me how."

mother will never at ain complain about it. Seven Composers Puzzle

"Oh, that sounds interesting!" exclaimed

a certain order and you will find

Practice Time

By Carmen Maione

new paper dolly, but reaching down each

the seventh Who is it?



If the next person cannot answer correetly or if it is his turn to give a birthplace and he cannot think of one, he must leave the circle. The last player remaining is declared the winner.

"Composer's Birthday Cards," as furnished by the publishers of THE ETUDE, make excellent prizes.

Club Corner

DEED JUNIOU ETIPE:
Our Junior Etude Ciub has become a
prominent factor in the social life of the
young people of our city. Our members are
usually recommended by their teachers and
join voluntarity. Our age limits are from
ourteen to eighteen years and we have about

Then suddenly there came a crash-a noise meeting is held at the home of one of the memoers. Following a short business meet-meet, a program is presented. Each member feet in fright, it seemed so very near. The collie pricked his ears a bit, but went to has an opportunity to appear on the program collie pricked his ears a bit, but went to at least twice a year. We also present two sleep as soon as through the house he has a open unity to appear on the program selective as year. We also present two sleeps as from as through the house it is a from a through the christians concert, which is given by the christ

Our dub photograph is enclosed and we hope to see it in the Junior Etude pages.

From your friend.

Many Helen Perl (Age 17). President

DEAL DYSON ETIPE:

I beyind I would send in a story to your
Labelou I would send in a story to your
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like all I like you.

The subscription was to be the subscription only
pinn now, but want to take you il lessons,
to, some day.

GERALDINE WHISNANT (Age 11),

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month, for the best and neatest "My First Recital." Must contain not original stories or essays, and for answers over one hundred and fifty words, and must to puzzles.

be received at the Junior Etude Office, Any boy or girl under sixteen years of 1712 Chestnut Street, Philadelphia, Pennage may compete, whether belonging to a sylvania, by March 15th. Names of prize Junior Club or not. Class A, fourteen to winners and their contributions will apsixteen years of age; Class B, eleven to pear in the June issue. The thirty next under fourteen; Class C, under eleven best contributors will receive honorable mention.

Do not use typewriter and do not of the above rules will not be considered.

Put your name, age and class in which have anyone copy your work for you. you enter, on upper left corner of your paper, When clubs or schools compete, please "Yes, you may vary the shadings in any and put your address on upper right cor- have a preliminary contest first and submit

Competitors who do not comply with all

My Favorite Piece

Ortice usiner in Class B)

By Harvey Peaks

On the scroll around this circle is the proposed of the form of the control of the By Gertrade Greenhalgh Walker
This game is intended to correlate the
composer's name with his birtlybase and to
implant it firmly in the student's mind,
Players sit in a circle and the game is
surried by some one saying. I am going to
the firmly to the student's mind.
Arrange the linitials of these six in
the firmly to the student's mind.

Arrange the linitials of these six in
the firmly to the student's mind.

Arrange the linitials of these six in
the firmly to the student's mind.

The

Sendeline's person can post clearly was. The piece gives me a strange,
which is quick and lively, then soon the
Sendeline's person can post clearly was the piece is a pleasure to me.
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which is quick and lively then soon in the future.

ROSEMARIE VOROS (Age 13),
Wisconsin.

Answer to December Hidden Terms Puzzle 1. Piano: 2. forte: 3, tempo: 4, alto: 5,

coda; 6, opera; 7, clef; 8, staff; 9, andante,

Prize Winners for December Hidden Terms Puzzle

Class A, Ruth Schneider (Age 14), New Jersey Class B, Dorothy Ruth Terrace (Age

MARIE was cutting paper clothes for her 13), New York, Class C, Peggy Ann Bettles (Age 10), chance she got to pat her shaggy collie. District of Columbia.

Honorable Mention for December Essays:



My Favorite Piece

I guess I am that kind of as person myset, as I am at a loss when it comes to expressing all those beautiful, flowery phrases; but I can say this, that The Lost Chord is to me one of the most beautiful pieces I know.

LAURA NEWTON (Age 14).

Ontarlo.

ifornia: Ralph Boyer, Patsy Cook,

My Favorite Piece (Prize winner in Class C)

(Prize science in Cleas C)
My favorite place is Mrodey in P, composes
by Rubinstein. I like it because of its pretty
melody, and I tike to practice it. I used to
need to the control of the control of the control
overcome them. When in it, but now I have
overcome them. When and I found we
both had the same favorite piece. When my
aunts come to our house the Mrodey in P,
is the piece they want to hear.
RUTH MARKE STOCKTON (Age 9),

Honorable Mention for December Puzzles:

Marie Auger; Jeanette Sigman: C. Fugene Marie Auger; Jeanette Sigman; C. Eugene Edwards; Dorothy Etherson; Doris Slockton; May Rose; Charlotte Goodman; Marguerite Rose; Charlotte Goodman; Marguerite Leeman; Tina DiDrito; Esies D. Food, June Leeman; Tina DiDrito; Esies (Wester: Doras Choon; Mary Ann Steg; June Mulvaner; Donald Osterman; Relen Adel Wester: Dora Schoonover; Ilsa Headman; Dorothy Keefe; Relen Garricese; Jeanette Cook; Bernice Relen Garricese; Jeanette Cook; Bernice Mulroco; Marjore Swalne; Elemon Brock.



-March 1940--

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed Now. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication follow on these pages.

AT THE CONSOLE-FELTON CHILD'S OWN BOOK-DVORAK-TAPPER EIGHTEEN SHORT STUDIES FOR TECHNIC AND STYLE—PIANO—LEMONT JACK AND THE BEANSTALK-STORY WITH MUSIC FOR THE PIANO-RICHTIR MAGIC FEATHER OF MOTHER GOOSE, THE— JUVENILE OPERETTA—AUSTIN AND SAWYER... MELODIES EVERYONE LOVES-PIANO-FELTON .. 40 MY OWN HYMN BOOK-EASY PIANO COLLEC-TION-RICHTER POEMS FOR PETER-ROTE SONGS-RICHTER.... SYMPHONIC SKELETON SCORES—KATZNER . . . No. 1 Symphony No. 5 in C Minor-

No. 2 Symphony No. 6 in B Minor— Tschaikowsky No. 3 Symphony in D Minor-Franck No. 4 Symphony No. 1 in C Minor-Brahms. THRESHOLD OF MUSIC, THE-ABBOTT 1.25 TWELVE MASTER ETUDES IN MINOR KEYS-.20 TWELVE PRELUDES FROM THE "WELL-Trm-PERED CLAVICHORD" (BACH)—PIANO—ED. BY LINDOUIST 20

WHEN THE MOON RISES-MUSICAL COMEDY-

THE GLORIOUS FINISH-It is the season they be for lists or selections of suitable when it behooves those responsible for material "On Approval"-sign your name music affairs in the lives of students of and address to it and forward it to the music, in the church program, in the Theodore Presser Co., 1712 Chestnut

son as is represented usually in the Spring concert, the Spring operetta performance,

various other Spring concert and commencement program undertakings.

Although we can not present such lists here we shall be happy to send a selected list on any classification of publications to those asking for such lists, Likewise, we shall be happy to send "On Approval" director the opportunity of examining \$0.75 material from which satisfactory choices .10 might be made.

Some may wonder that we have men-20 tioned the choirmaster. Too often the the career of one of the world's great an opportunity for kindergarten and because so many take for granted that .30 after something special for Christmas and something special for Easter that there is nothing else special the choir can do. There are many fine things that Side by Side-Piano Duet Album-Ketterer .30 proficient choirs may use in the way of cantatas or oratorios, either for special performances on a Sunday in Spring or .25 for a sacred concert on a week night, and even for the average volunteer choir there are a number of acceptable cantatas on non-seasonable sacred subjects, as for instance-The Woman of Endor by Stulte The Vision of Deborah by Kieserling, and there are other cantatas dealing with such Biblical characters as Ruth, The Daughter of Jairus, The Prodigal Son, Belshazzar, The Good Samaritan, and 40 others

Reach for your pen now and set down on a piece of paper your desires, whether muse, in the courts program, in the restaurance of the public schools, in colleges, in community Street, Philadelphia, Pa., and see how Priced nominally, at 20 cents each, thou make of him a mere mechanic of the for the glorious rounding out of the sea- your closing of the season's plans.

As mentioned in previous notes, high with each copy there will be a special musical comedy will appear to high cover plus needle and silk cord for him. groups. The plot is interesting through- ing it "art style." out, its unfolding producing scenes both out, its uniorating producing states of the humorous and dramatic, and the musical Dvořák booklet only may be ordered at score should introduce some real "hits" 10 cents, postpaid in the tuneful melodies it contains.

The Stage Manager's Guide and Or- THE COVER FOR THIS MONTH-The chestration will be obtainable for public photographic work, which includes the performances on a rental basis, but, in choir and the lily blooms, on this months advance of publication, single copies only cover is from the studios of Harold M of the Vocal Score may be ordered at the special introductory price, 40 cents Shaffer of Philadelphia was the artist

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Recently Mr. Tapper was induced to add a Dvořák booklet to his series as the duces many musical figures that were WHEN THE MOON RISES, A Musical Com- compositions of this celebrated Bohe- unknown in the days of Clement, CETconsert, the optimis operating performance, edy in Two Acts. Book and Lyrics by Juania mian composer constantly are growing ny, Henselt and Moscheles, chard pro-Austin, Marie by Clarence Kohlmann-Work in favor with the American music pubgressions and arpeggios that, life the on the preparation of the Vocal Score of lic. And Dvořák's life story is such an plane composition of Brahms, require a It would take more than the pages of this we home to be able to on which the mester courses with It would take more than the pages of this new operation in progressing one in the special technic. The author of these one issue of TRE ETUDE MUSIC MAGAINER as how time we hope to be also to which the master overcame difficulties, etudes, with due reverence for the sub-

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> "shown") is having a birthday party, but instrument. Where once a simple tune, Tell" Overture (Rossini). Classics from he isn't very happy, as his mother made a trivial song or a superficial piano num-Mozart, Chopin, Bach and Handel also him invite all the little Tots. In the ber would be musically satisfactory, mumidst of the party Mother Goose pays a sic lovers of today enjoy opera, the sym-Place your order for a copy now at surprise visit from the Moon. She is so phony and even broadcasts of music with children that she changes them into The Symphonies probably have the Mother Goose characters-to the delight most general appeal, the frequent air of the Tots. The wonderful "transforma- programs of high class orchestras and tions" are accomplished by waving her the fine recordings that are obtainable from the start and there most comes to grief while changing them these masterworks are composed. Underis a keen feeling of mas- "back to normal." While Artie and Irene standing them, recognizing each theme tery and enjoyment when are still in their nursery-book characters, as it is introduced, or as it is woven into playing a melody which or "Moony," as Mother Goose calls it, the general pattern of the work, is a has been harmonically she proves she's only a silly old goose pleasure that, heretofore, has been reenriched and enlarged in after all by changing herself into an served for him and the professional muscope by the addition of "Earth person." No longer being sician. "Moony," she cannot bring Artie and Why not let the amateur in on this bit. ing satisfies the students' Irene back as real children, because the of musical enjoyment? Fine; but how desire for recreation and feather simply won't work magic for an can this be done? Miniature scores are provides a splendid foundation as the first "Earth person." Fortunately, matters are for advanced students only, they are not

not so many years ago. Hymn books are pleees, mostly in five finger positions, eight children able to sing or dance, and broken melody line, with each entrance south so that the meloides may be major keys of 0, F, G, D, and a number of little Tots for atmosphere of each instrument plainly indicated, enplayed on the plane while all join in the B flat, and the minor keys of A and G. and background. The dialog is natural, ables one to follow the great symphomies The writing for the second part has not just the easy conversational style of intelligently; and the accompanying But unless someone in the family is a been restricted to the accompaniment young children; it should be easy to notes, read before and after the playing quie proficient plants, or at least an all least an alone, as the melody in several of the learn. The music is catchy throughout, of the number, make for an even better experienced church music performer, numbers has been placed in this part, and the range of voice in the songs is

some difficulties may be encountered. The technical demands of the pieces in confined to from Middle C to the second istic.

Most teachers are familiar with the This little operetta has educational

lem of costuming is exceedingly simple, most of the children simply wearing. their "heet elether"

The time of performance is about forty-five minutes-long enough to be interesting, and yet not too long to tire the young performers,

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No. 2 Symphony No. 6 in B Minor Tschaikowsky

No. 3 Symphony in D Minor Franck No. 4 Symphony No. 1 in C Minor

Brahms

Today, as never before, the listener is is far more important) has raised the First, let us tell you the story: Artie musical standards of many, including The Threshold of Music leads the lay- livan), "The Huguenots" (Meyerbeer), (a spoiled little boy who always has to be students of voice, piano, or some other

straightened out before she leaves, and easy to follow. The author seems to have answered these questions most effectively The cast consists of Mother Goose, with these "skeleton" scores. An un-

(Continued on Page 216)

Symphonic Skeleton Scores (Cont.) understanding of the symphony's com- CHANGE FOR ETUDE SUBSCRIPTIONSposer, its origin, its objective, and its Hundreds of music teachers, music lovconstruction.

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(Continued from Page 206)

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Mext Month

APRIL AND THE REBORN ETUDE "Every issue better than the last", say scores of readers of The Etude. Note a few of the leading articles for April.



JARMILA NOVOTNA

DO NOT FEAR YOUR LIMITATIONS

The beautiful Jarmila Novotná, prima dona soprano in the list of new stars at the Metropolitan, gives fresh courage to Etude voice students, in an article built upon her experience in fighting her way through discouraging obstacles.

BY THE BEAUTIFUL BLUE DANUBE The story of the most popular waitz ever written, told in fascinating fashion by H. E. Jacob, from a recent work about the noted Strauss family of Vienna.

HOW TO CAPITALIZE MUSIC MEMORY

Dr. Thomas Tapper, whose gift at "clu-cidation" has made him a wide reputation, tells some very helpful and practical things designed to aid you in memorizing music without waste of time.

THE RENAISSANCE OF A CAPPELLA SINGING

The Baroness George von Trapp, whose astoni-hing musical family has given many concerts widely halled by the best music critics, writes an article that all music lovers will "eat up."

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What Makes Church Music Worth While

(Continued from Page 196)

and this is generally true, Rememher, too, that a child will go after any standard, low or high, that is set for him. The choirmaster generaily finds that, about the time he has his boys trained to the point where he wants them, their voices begin to go. Then he must find joy in setting to work all over again. training the new batch.

The choirmaster must set the example for punctuality and concentration of effort at rehearsals. He must aiways begin work exactly on the dot of the time assigned. If he waits ten minutes for straggling choristers this week, he will have to wait fifteen minutes next week.

If the master carries within him the deep conviction that the service to be prepared is a valuable and important thing, this feeling will soon spread to the members of the choir In his executive capacity, the master is responsible for discipline, and he wiii do well to remember that he can exact it through fervor and enthusiasm better than by scolding.

This, then, is the preparation which the candidate for church music honors may expect to fuifill. And once he has it, what next? Let him begin in a smail way, for all his knowledge and ability, trying a small community first, and the churches of his own creed anywhere. When he has found such a small post, jet him stay there a while, without restiessness, without drifting around in the desire to find "something better." Let him do his best, in the service of the church, wherever he is. In such a way, he will build his own career

. A Guitar Concerto

Of greatest interest to guitarists is the report that the well known Italian composer, Mario Castelnouvo-Tedesco, has completed a concerto for guitar and orchestra, dedicated to Andres Segovia

Julio Martinez Oyanguren, guitar virtuoso, whose fifteen minute broadcasts on Sunday mornings have been featured on the NBC Red network, is now preparing to present the "Concerto for Guitar and Orchestra, Op. 36," by Mauro Giuilani in one of his New York concerts during this season. He wili have the cooperation of the Orchestre Classique, directed by Frederique Petrides.

. IMPORTANT NOTICE TO ETUDE SUB-SCRIBERS-Owing to the increased costs of everything entering into the printing and publishing of THE ETUDE, there will be no special anniversary offer on THE ETUDE this season. The price of THE ETUDE is only \$2.00 a year and well worth the small sum asked for it.

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